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ONENESS WITHIN THE DIVERSITY OF MUSIC:

A SUITE FOR JAZZ CHAMBER ENSEMBLE

IN FOUR MOVEMENTS

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IN FOUR MOVEMENTS

by

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ONENESS WITHIN THE DIVERSITY OF MUSIC:

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IN FOUR MOVEMENTS

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Oneness within the Diversity of Music is a four-movement suite with world music and jazz influences. The suite includes world music elements from Asian folk sources, as well as Hungarian gypsy, Hindustani, Brazilian and Argentine music. The underlying concept – the goal of this suite, is to combine jazz language with world music elements. The musical arrangement of *Oneness within the Diversity of Music* integrates Asian and jazz styles. Two main styles characterize the musical arrangements throughout the suite: the Asian-influenced style, which incorporates non-harmonized linear melodic lines and multiple counter-lines in unison simultaneously, and the jazz style, with chamber strings, wind section, and piano harmonized using jazz language.

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Chapter 1: Goals of the Music

Over the past three years, I have traveled to forty-two countries, collecting samples of traditional folk music. I began to travel for personal pleasure, but as I became acquainted with local folk music, I started to learn and experiment with it. This led me to begin collecting and studying folk music of the countries I visited. The journals I kept during the trip, illustrated by 36,000 photographs, were inspired by nature, culture, people, and folk music. Consulting these photographs and journals revived memories of the trip and provided important inspiration for the composition of *Oneness within the Diversity of Music,* a personal testimony to the breadth of that experience. It is inspired by my reverence, sympathy and respect for the world I have witnessed.

Oneness within the Diversity of Music is a four-movement suite with world music and jazz influences. All its melodic phrases are based on folk materials, including various Asian-influenced pentatonic scales, the bhairav scale from Hindustani music, and Hungarian gypsy minor scales. The rhythmic elements incorporate semachi and chilche patterns from Korea, modified 3:2 son clave, chacarera from Argentina, choro from Brazil, and jazz swing feel. The harmonization of every movement is jazz-based; jazz is the language that unifies the suite. The piece can be analyzed based on medley, strophic, rondo and arch influenced forms modified by traditions of jazz form. Each movement includes solo improvisation based on its harmonic structural framework.

One of the important characteristics of the Asian traditional music idiom is its predominantly rhythmic and melodic basis, and an almost complete lack of harmonization. The note choices of Asian traditional instruments are limited to

pentatonic scales. These instruments are able to produce only one or two notes at a time, which is the primary reason most Asian traditional instrumental music is not harmonized; one of the most dominant tonal features of the genre is due to the nature of the instruments.

The musical arrangement of *Oneness within the Diversity of Music* integrates Asian and jazz styles. Two main styles characterize the musical arrangements throughout the suite: the Asian-influenced style, which incorporates non-harmonized pentatonic linear melodic lines and multiple union counter-lines in unison simultaneously, and the jazz style, with chamber strings, wind section, and piano, heavily harmonized using jazz language.

The suite combines many musical elements: world music, folk, and jazz, and the combination of characteristic instruments from these diverse sources necessitate carefully balanced orchestration. The basic instrumentation of this piece combines a jazz rhythm section, brass and wind sections, chamber strings, and the various world music instruments. A fundamental concept of this suite is to unite jazz and world music through this unique instrumentation. The featured world music instruments play the main melody role throughout the suite and add exotic sound textures to strings and jazz wind sections, as they play background and counter melody roles.

The suite is intended for a studio recording project, rather than concert performance, which allows for minor changes in world music instrumentation from one movement to the next. For instance, the delicately timbered hegum – a bowed traditional Korean instrument - often plays melody phrases with chamber orchestra

background. Guaranteeing the proper balance of volume in such cases is possible in a studio recording setting, but also attainable in live performance with appropriate microphones and sound system.

Many styles of jazz and jazz-related music are based on a collaboration between two genres of music. One example of such collaboration is bossa nova, which maintains musical identities from both Brazilian music and jazz, whose rhythm is based on Brazilian music, harmonized in jazz language, and melodic elements from both. Its rhythm is derived from traditions such as the samba, its harmony derived from such sources as the works of Duke Ellington, while its melodies combine aspects of both Brazilian music and jazz. Another example is third stream, a musical genre which is a synthesis of classical music and jazz improvisation. In this suite, one of the most important goals is to include world music instruments without losing the integrity of their musical traditions.

In the brief 120 year history of jazz, the style was often combined with many different genres of music, including music from various regions of Africa, Cuba, Brazil, Argentina, India, Middle East, as well as a few periods of the Western European musical tradition. Bossa nova was popularized in 1950's and 1960's by Stan Getz, Antonio Carlos Jobim and others. The composer Jobim was one of the most important originators of the genre. Getz was a bebop and cool saxophonist who was brought onto a bossa nova recording session almost against his will, but his participation helped popularize the Brazilian genre in the United States. Indo Jazz is a hybrid musical genre that incorporates jazz and classical Indian musical languages.[1] Yusef Lateef, John Coltrane, John McLaughlin, and others practiced and experimented with Indian music

from the 1960's onward. Django Reinhardt was a gypsy jazz guitarist in the 1930's who adapted musical sources from Hungarian, Romanian, and French gypsy music in his early years. Afro-Cuban jazz was first introduced in America in the mid-1940's by Dizzy Gillespie and Chano Pozo. Afro-Cuban jazz has since been popularized by many musicians, both in the United States and Cuba. Some of the best-known are Stan Kenton, Chucho Valdes, Arturo Sandoval, and Gonzalo Rubalcaba.

As its history illustrates, jazz has a great capacity to integrate a wide range of world music successfully, including Far East Asian (Korean, Chinese, and Japanese), Arabic, Hindi, Middle East, and many other folk music to create new, profound genres of music. Korean musical sources are especially important to me personally and likewise to the concept of this piece.

> National Music is original music of Korea, and has a long history. Ancient Koreans had many cultural relations with different countries over the course of more than thirty centuries. Therefore it is hard to identify cultural features that are specifically Korean. If music that originated outside of Korea has our national spirit and is acceptable within our cultural boundaries, it can be considered National Music. Even contemporary National Music that contains Western music elements, if it is rooted in our national spirit and cultural heritage, that music cannot be excluded from boundary of National Music.[2]

[1] Mayer, John, Indo-Jazz Fusions Reviews (Birmingham University, 1998)
[2] Back, Byung-dong, *National Music History and Theory*, Trans. Christian Kim (Seoul: Yonsei University Press, 1977) p. 352

As the preceding quotation makes clear, Korean National Music has incorporated, and has been open to collaboration with, many other genres of world music. Jazz has even more freely and frequently interacted with many other genres of music, an interaction which resulted in the creation of several popular genres of music. I believe *Oneness within the Diversity of Music* is an example of how jazz can be a catalyst, making musical oneness from diversity.

Chapter 2: Orchestration

Oneness within the Diversity of Music utilizes a basic instrumentation containing strings, a mixed wind section, a jazz rhythm section, plus featured world music instruments. Three Korean traditional instruments, the hegum, dagum, and gayagum, are featured in all movements except the third, where three of the most common instruments in choro music – flute, accordion, and cello are highlighted. The featured instruments in each movement are the primary performers of the folk-based main melody lines.

In all four movements, the most common arranging technique was to embellish the main melody with a counter-line in four-part voicing. A linear counter-line technique was often used to support the main melody as well as to form a background for solo improvisation. At a few climaxes, two linear counter-lines and four-part harmonic voicings were incorporated with the main melody simultaneously. A linear counter-line was positioned a sixth interval below the melody line or sometimes in a much higher register above the melody.

This chapter provides an introduction to the nature and functions of the Korean traditional instruments featured in this suite, followed by analysis of examples of counter-line techniques used, and discussion of instrument balance and instrument combination in the suite's orchestration.

2–A.
WORLD MUSIC INSTRUMENTS

FIGURE 2.1 Korean traditional instruments: gayagum, hegum and dagum

Gayagum

Hegum

Dagum

GAYAGUM

Gaya was a kingdom during the Korean Three Kingdoms period in the fifth century. The gayagum literally means "zither of Gaya," referring to the instrument's legendary origin in the kingdom of Gaya. The gayagum, shown in Figure 2.1, is a plucked string instrument with bridges under each string. It produces a sound similar to the guzheng of China and the koto of Japan.

There are two different gayagums, one with twelve and one with twenty-five strings. The twenty-five string gayagum was used in this suite because it has a wider range of pitches. The bridges on the soundboard can be moved to adjust the tuning. Tuning adjustments make it possible for the contemporary gayagum to produce all twelve pentatonic scales in very flexible ways. The twenty-five string gayagum has a pitch

range from G3 to E6, as shown in Figure 2.2. Both twelve and twenty-five string gayagums can be performed more than one note at a time but are rarely used in traditional Korean music.

HEGUM

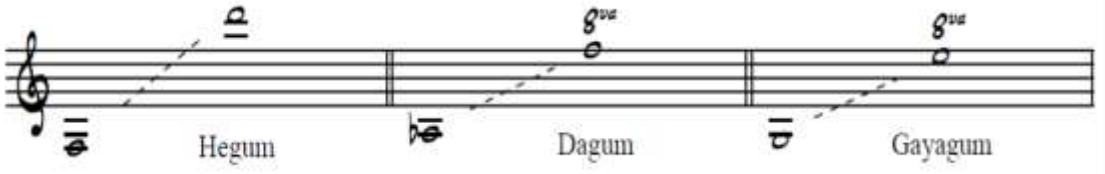
The hegum, as shown in Figure 2.1, is a traditional Korean string instrument comparable to the violin in Western music. It has two silk strings and a bow that is held vertically on the knee of the performer and played with a bow. There is no record in Korean music history of when the hegum was first introduced, but many scholars assert that the hegum was first introduced during the Goryo dynasty (10-13th century). In early periods, the hegum was used primarily in court music. Its use expanded to peasant music in later periods. It remains one of the most widely used instruments in contemporary Korean folk music. The hegum's pitch range extends from F3 to D6, as shown in Figure 2.2.

DAGUM

In Korean traditional music, there are three different sizes of bamboo transverse flutes. Of these, the dagum is the largest, and has the widest range of pitch. The dagum has a buzzing membrane that produces a unique timbre. It was first introduced in the seventh century for religious music. Later, it became widely used in court and

folk music, and widely used in popular music and soundtracks. The dagum has a pitch range from $A^{b}3$ to F6, as shown in Figure 2.2.

FIGURE 2.2 Pitch range of the gayagum, hegum and dagum



JANG-GU

The jang-gu is the most commonly used percussion instrument in Korea. It is made out of leather and maple wood, and is shown in Figure 2.3. Performers play with two different sticks, one on the right and the left side of the jang-gu to produce sound. The right and left sides make different sounds, each with a different sound board and mechanism. The two sticks have different shapes, and performers often use cross-hand techniques to produce more varieties of sound.

KENGARI

The kengari is a percussion instrument often used in Korean dance music. It is made out of brass and named after the sound it produces, "keng... keng…" The kengari makes extremely loud sounds and performers often mute the instrument by putting a hand on the side or board.

FIGURE 2.3 Korean traditional percussion instruments in Movement I

Jang-gu

Kengari

2–B.
INSTRUMENTATION.

Instrumentation Chart 1:

	Instruments appear in all Movements	World Music Instruments	Rhythm Section
Movement I	Wind Section Chamber String Guitar Piano Double Bass	Hegum Dagum Gayagum	Piano Double Bass Jang-gu Kengari Jing
Movement II			Piano Double Bass Drums Kengari
Movement III		Accordion Flute Solo Cello	Piano Double Bass Drums
Movement IV		Accordion Hegum Dagum Gayagum	Piano Double Bass Drums Conga

In *Oneness within the Diversity of Music*, there is a minor instrumentation change in every movement, all of which feature world music instruments in prominent melody roles and in the rhythm section. Instrument chart I shows the instrumentation used in each movement.

CHORO FORMAT

Early choro bands usually followed Choro Carioca's format of flute, guitar and accordion.[3] The 1988 album *Noites Cariocas* is an excellent introduction to the genre. On it, flute, accordion, mandolin, and other instruments perform seventeen choro standards.[4] The instrumentation of the third movement of *Oneness within the Diversity of Music* is based on the choro format. Flute, accordion, and cello are the featured traditional instruments that play the main melody role throughout this movement. The choro mandolin was replaced by solo cello to generate more color contrast with the guitar. Although flute and accordion are often used in European music, they play an especially important part in choro music.

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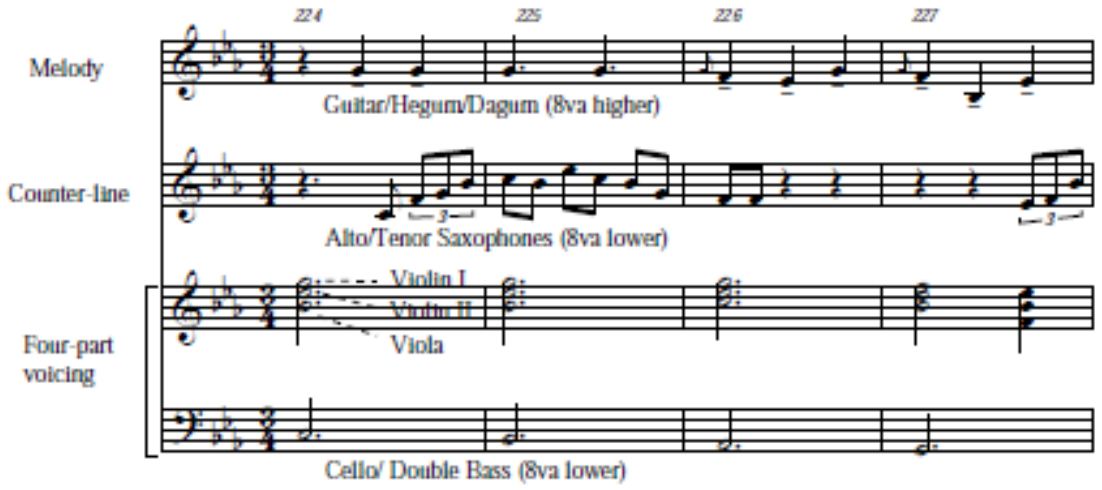
[3] McGowan, Chris & Pessanha, Ricardo, *The Brazilian Sound* (Philadelphia: Temple University Press, 2009), p. 172
[4] McGowan, Chris & Pessanha, Ricardo, *The Brazilian Sound* (Philadelphia: Temple University Press, 2009), pp. 174-175

2–C.
BALANCE OF INSTRUMENTS.

Balance of instruments is the one of the most important aspects in composition and it is accomplished through various layer groups of instruments. The four major layer groups used in the arrangement of this suite are: a melody group, a linear counter-line group, a three or four-part voicing harmony group, and an accompaniment group.

In each movement there are sections where all four layer groups are present at the same time. In Movement I, mm. 224-227, the melody group, counter-line group, four-part voicing group and an accompaniment group are orchestrated, as shown in Example 2.4. Within the counter-line group, alto and tenor saxophones can easily overpower the delicately timbered instruments, hegum and dagum. To counteract this effect, the guitar joins the melody group to balance the volume.

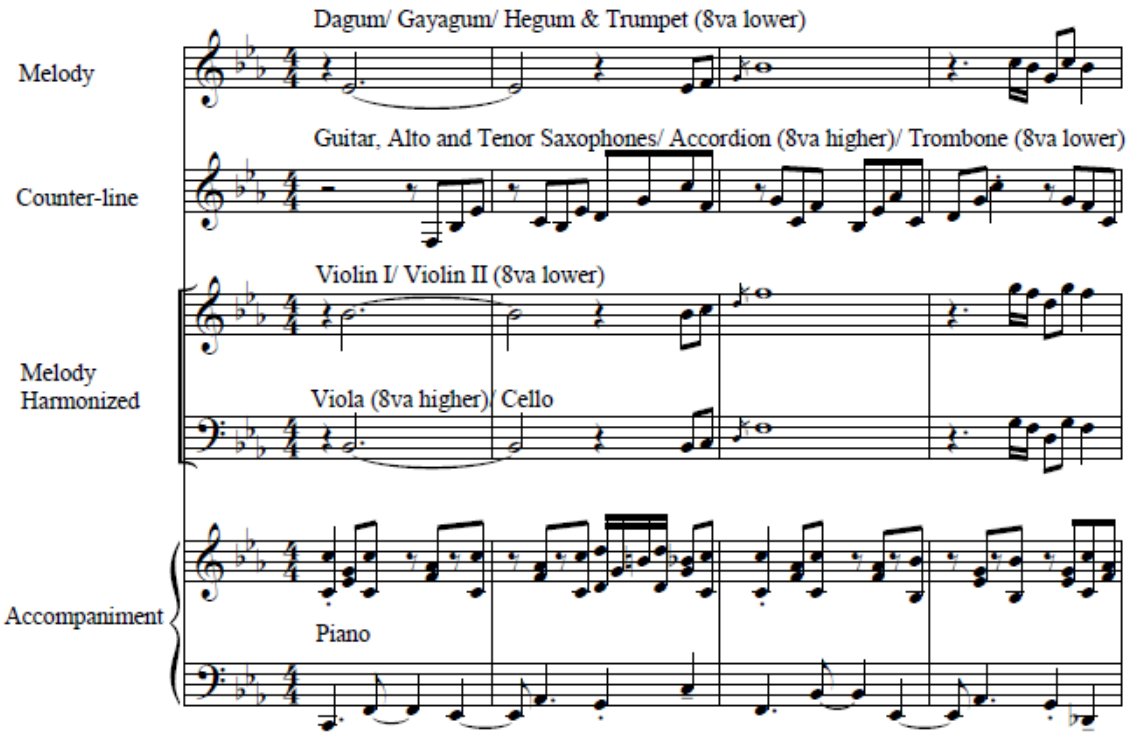
EXAMPLE 2.4 Movement I: Melody, counter-line, and four-part voicing, mm. 224-227



As Example 2.5 shows, the four layer groups appear in a variety of permutations. Three of the four groups perform lines simultaneously with the accompaniment group. Each of three linear groups is comprised of four instruments, utilizing two different octave doublings. The strict intervallic relationship of a perfect fourth is maintained between the melody group and the harmony group. The melody group is based on the E^b pentatonic scale, while the first counter-line group is based on the B^b pentatonic scale. The counter-line group moves by fourth intervals using extreme angular motion. The accompaniment group, percussions, drums, acoustic bass and piano continue to perform a mix of 3/4 and 4/4 patterns, adding rhythmic contrast to the three linear groups.

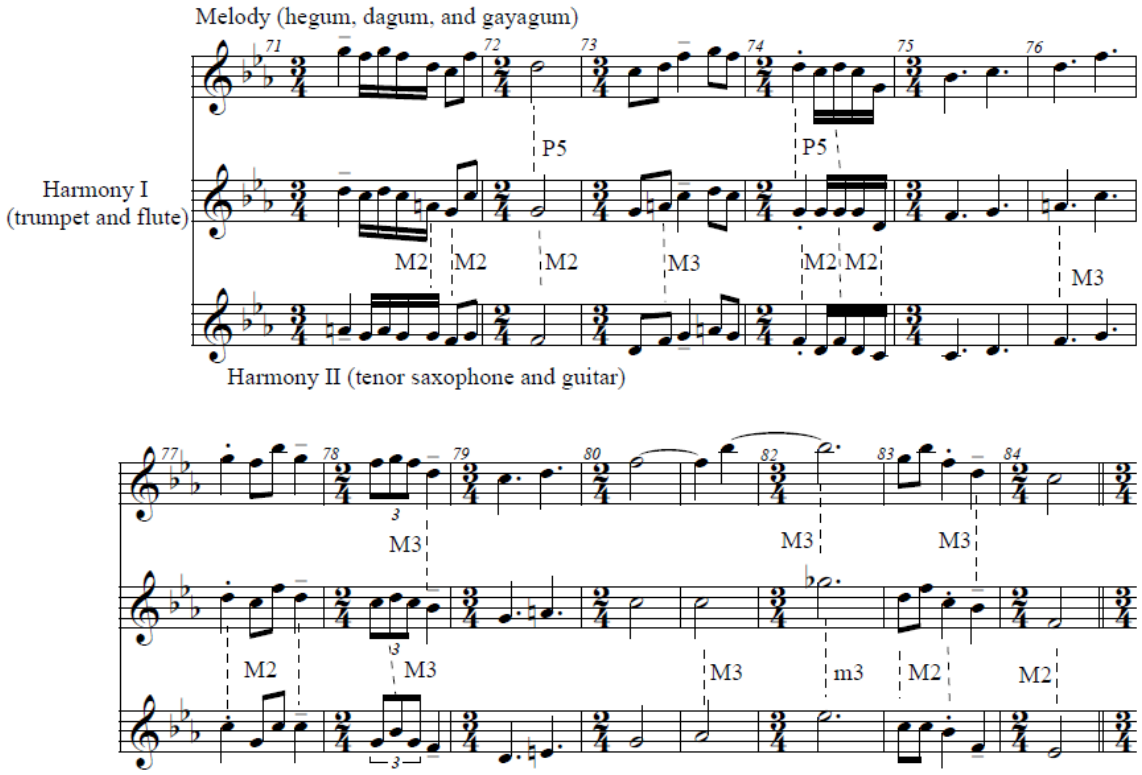
There are five instruments in the counter-line group while only four instruments are distributed to the melody group, as shown in Example 2.5. The melody and harmony groups are intended to support the counter-line group, which plays the prominent role in this section.

EXAMPLE 2.5 Movement IV: Melody, harmony and counter-lines, and accompaniment, mm. 79-82



The hegum, dagum, and gayagum form a melody group, playing B^{b} pentatonic figures joined by two harmonic support groups. Trumpet and flute play a parallel fourth lower than the melody group for most of the cycle. Occasionally, tenor saxophone and guitar play a perfect fourth interval lower than the first harmonic group, as shown in Example 2.6. The melody group is performed by three delicate-timbered traditional instruments, so in order to achieve balance, the two harmonic groups are played by just two instruments each.

EXAMPLE 2.6 Movement II: Parallel fourth relationships in the fourth theme of head in section, mm. 71-84

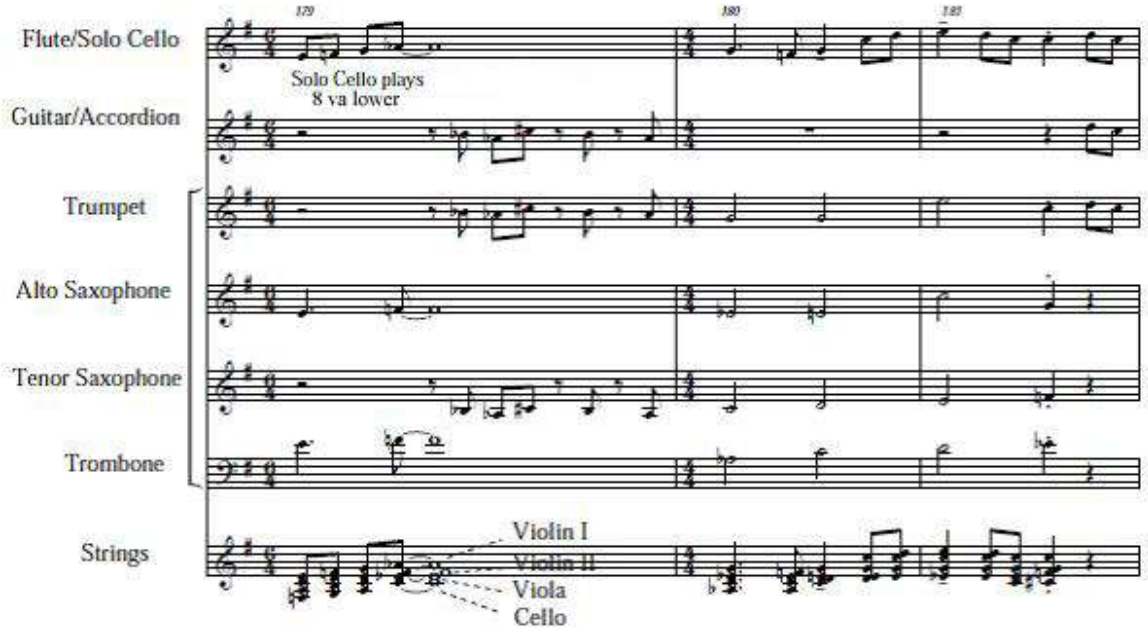


2–D.
COMBINATION OF INSTRUMENTS

Oneness within the Diversity of Music utilizes chamber strings, a wind section, world music instruments, and a rhythm section that can be combined in many ways to express and color the orchestrated materials. In all four movements, varying blends of wind section, chamber string, and world music instruments are used to create different tone colors in the music.

The melody is often supported with three-part harmonies that incorporate a doubling of the melody from different instrument families. In Example 2.7, the flute and solo cello play in unison with the violin I to strengthen the melody line while violin II, viola and cello complete the four-part jazz voicing in the third movement. In measure 179, the counter-line is performed by the guitar, accordion, trumpet, and tenor saxophone. In measures 180 to 181, the wind section plays four-part voicing to support the melody group. The blend of instrumentation creates different timbres in this passage.

EXAMPLE 2.7 Movement III: Melody, four-part voicing, and counter-line groups, mm. 171-181



Chapter 3: Harmony

Oneness within the Diversity of Music utilizes melodic and harmonic textures from world music combined with harmonic textures based on jazz language. Each of the four movements shares different aspects of world music but all of the various folk elements are adopted and re-harmonized using jazz vocabulary. This chapter offers an analysis of chord progressions and specific voicings that were arranged in the jazz language, and of harmonic vocabularies that occur throughout the suite.

3–A.
HARMONIC PROGRESSION.

The chord progressions of *Oneness within the Diversity of Music* can be divided into two main groups, sequential harmonic cycles and non-sequential harmonic cycles. The sequential harmonic cycles may be identified in two ways:

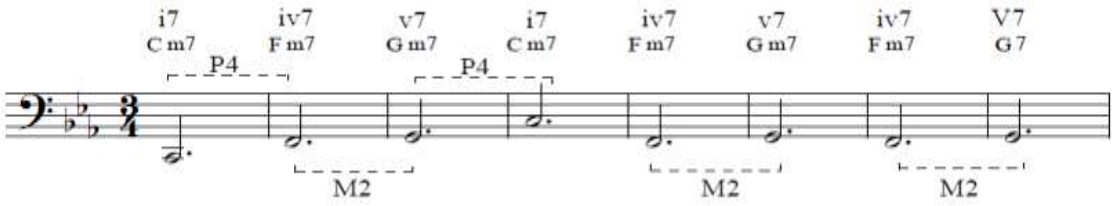
- Root movement moves at a consistent interval.
- Root movement or chord progression contains symmetrical relationships by ascending or descending motion.

Non-sequential progressions may contain unifying patterns of motion, but they do not progress in consistent interval relationships and the root movement progresses in irregular patterns. Examples of both sequential and non-sequential harmonic phrases will be analyzed and discussed.

SEQUENTIAL HARMONIC CYCLE

One characteristic element of the sequential harmonic cycle in jazz is that a chord progression moves by a regular interval cycle in ascending motion, descending motion, or both. The bass figure shown in Example 3.1 illustrates root movement moving by perfect fourth and major second intervals. The first two chords are based on i – iv chord progression in the key of C minor and the following two chords can be defined as v – i, or another i – iv in the key of G minor. Changing the expected V^7 to v^7 sets up parallel and sequential chord movement of i – iv; v – i. The last four chords are based on iv^7- v^7 and iv^7- V^7 chord progressions, in which root movements shift by a major second interval. The last measure of the example resolves to V^7 in order to establish a cadential function.

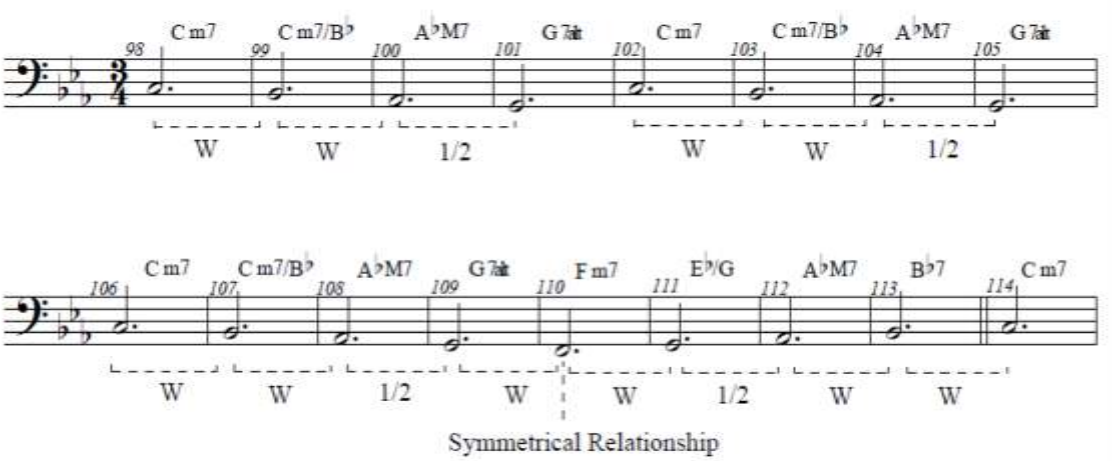
EXAMPLE 3.1 Movement I: A parallel sequence in the A section of head-in section, mm 66-73



Example 3.2 illustrates the bass figure of the B section of the head-in section in the first movement which is derived from the E^b major scale. The melody line of the B section of the head section is based on the E^b pentatonic scale, which synthesizes both harmonic and melodic elements based on an E^b sonority. The first four measures of the

bass figure move through the E^b major scale starting on C by moving two whole steps and then a half step in descending motion. After repeating the same cycle two more times, the line arrives at F, then retraces the E^b major scale to C in ascending motion to complete the section.

EXAMPLE 3.2 Movement I: The B section of the head-in, mm 98-114

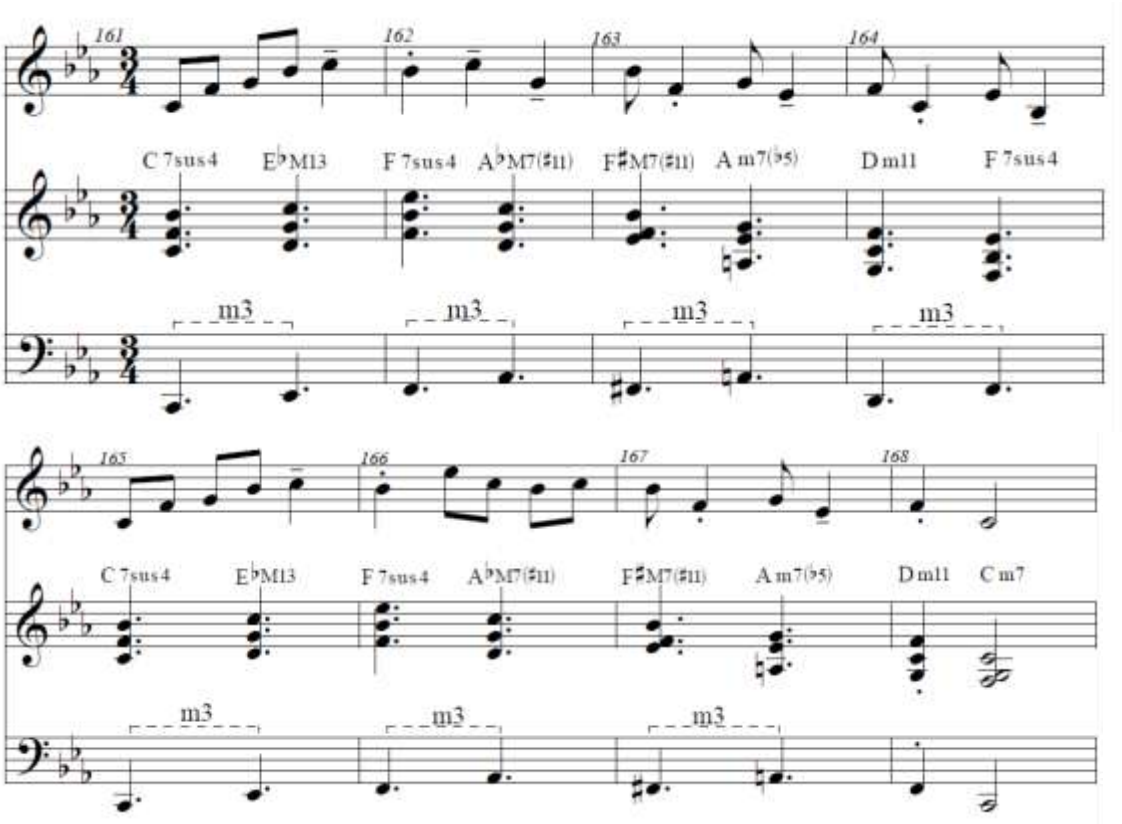


In the first movement there are two prominent ostinatos, and the second ostinato appears after the last A section of the head section, as shown in Example 3.3. The second ostinato begins the transition and it influences the harmonic and rhythmic framework of this entire section. As the transition moves forward, the ostinato is re-harmonized in jazz harmonic language.

The bass line moves through a minor third cycle as C moves to E^b, F to A^b, $F^{\#}$ to A and D to F. The same cycle repeats once more in mm. 165-168 with a different ending. In measure 168, a D minor chord resolves to C minor. All of the voicings in

Example 3.3 utilize fourth structures from E^{b} pentatonic except for the $A^{m7(b5)}$ chord in mm. 163 and 167.

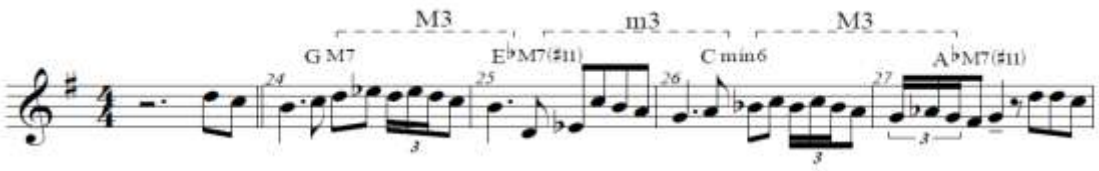
EXAMPLE 3.3 Movement I: Transition section, mm. 161-168



The head section of the third movement is in rondo form, ABACA. There is a contrast when the A section is based on a sequential harmonic cycle while the B and C sections are based on non-sequential harmonic movement. In the A section, the bass figure moves by a simple cycle of minor and major third intervals from the root. The root of the first chord, G, descends by a major third to E^{b}, then by a minor third to C, and

finally descends by a major third to land on A^b to end the phrase, as shown in Example 3.4.

EXAMPLE 3.4 Movement III: Melody of the A section of rondo, mm. 23-27



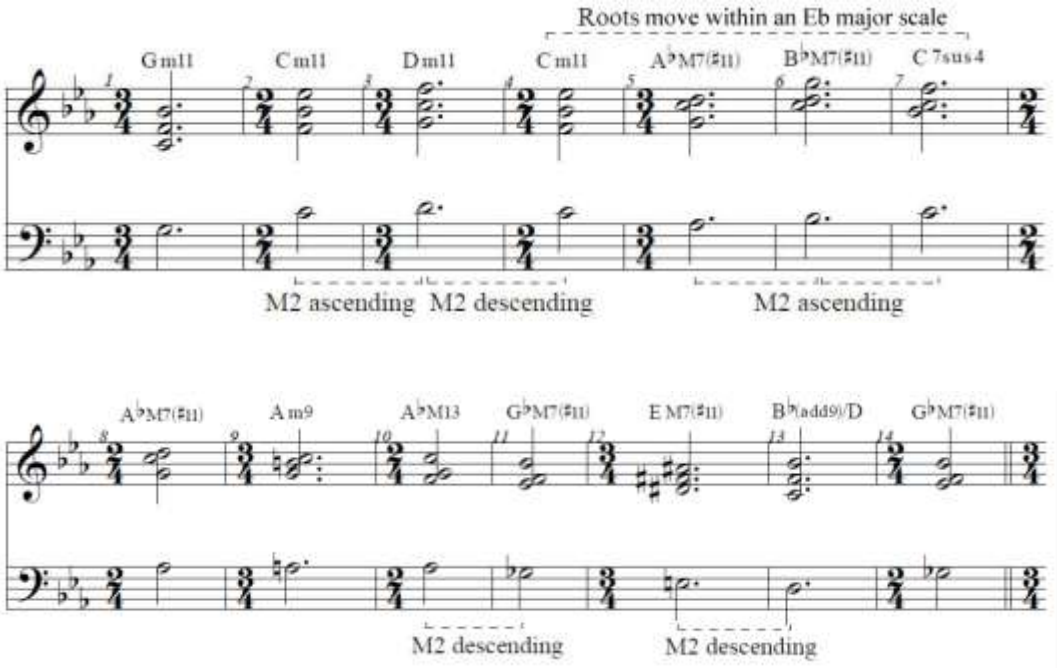
NON-SEQUENTIAL HARMONIC CYCLE

Oneness within the Diversity of Music utilizes non-sequential harmonic progressions in all four movements. In the second movement, a cycle of fourteen measures loops sixteen times with the same metric and harmonic framework. However, the harmonic and rhythmic elements of the second movement are more complex than the simple melody line based on E^b pentatonic scale.

Example 3.5 illustrates the piano voicings based on a non-sequential harmonic cycle. The first four chords are based on a minor 11 quality and the chords move in an irregular pattern. The next three chord roots move through the whole tone scale in ascending motion with two consecutive major$^{7(\#11)}$ chords leading to a dominant $^{\#}11$ chord. The next four roots move within the tonal center of A^b by a half step up and whole step down using three different chord qualities. The last three chords move in an

irregular motion again from $E^{M7(\#11)}$ – $B^{b(add9)}$/D – $G^{bM7(\#11)}$ to end the cycle. Even in irregular harmonic phrases, there is a unifying pattern of motion over the course of entire phrase. Example 3.5 shows several instances where there is chromatic parallel chord motion by major second intervals, as indicated, however, these patterns are not in in a consistent order and are introduced in random places. There is no clear ending phrase, chord or cadence in this cycle or movement, as the same harmonic progression loops in strophic form.

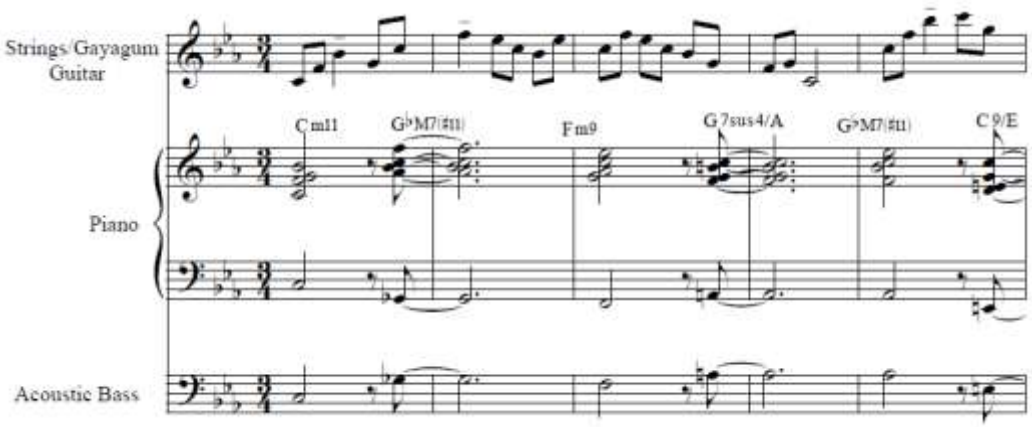
EXAMPLE 3.5 Movement II: Basic harmonic progression, mm. 1-14



The root movement of Example 3.6 moves in an irregular pattern. Also, the chord quality progresses with mixture of minor ^{11}, major $^{7(\#11)}$, minor $^{7(add\ 9\ and\ 13)}$, and first inversion where the chord never repeats. The root of the first chord, C, ascends by a

diminished fifth, then descends by major second, then ascends by major third, then descends by augmented second, and finally descends by a diminished third to land on C^9/E. The chord progression in Example 3.6 is non-functional and non-sequential.

EXAMPLE 3.6 Movement I: Basic harmonic progression, mm. 56-60



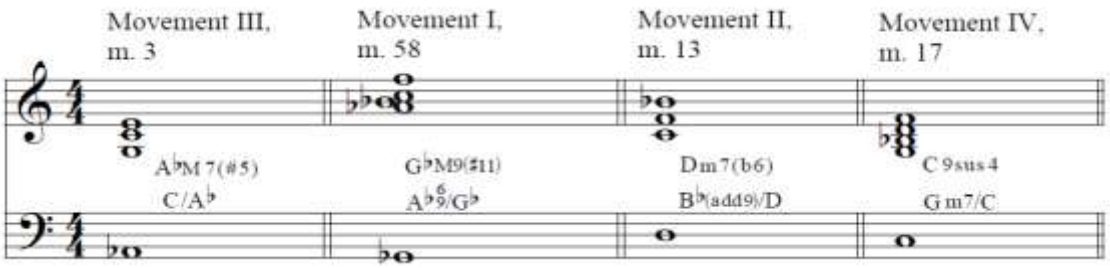
3–B.
VOICINGS.

Oneness within the Diversity of Music presents many distinctive jazz voicing techniques including hybrid chords and open fourth voicings. The hybrid chord technique is presented frequently in all movements. The open fourth voicing technique is one of the most often used techniques in this suite within the wind section, strings or a blend of both sections. This chapter offers an analysis of hybrid chords in inversions and upper structure systems and explains various examples of how the open fourth voicing technique was used in the suite.

HYBRID CHORDS

The hybrid chord – often called a slash chord in jazz – is one of the most useful devices in the jazz harmonic language. Hybrid chords can also be analyzed as upper structure voicings. Example 3.7 illustrates sample hybrid chords from each movement and how each chord can also be analyzed as an upper structure system. In terms of upper structure voicings, the four chords can be defined as $A^{bMaj7(\#5)}$, $G^{bMaj9(\#11)}$, $Dm^{7(b6)}$, and C^{9sus}. The harmonic voicings of the jazz idiom utilize upper structures often and the hybrid chord system is appropriate to notate chord symbols for more convenience.

EXAMPLE 3.7 Hybrid chords



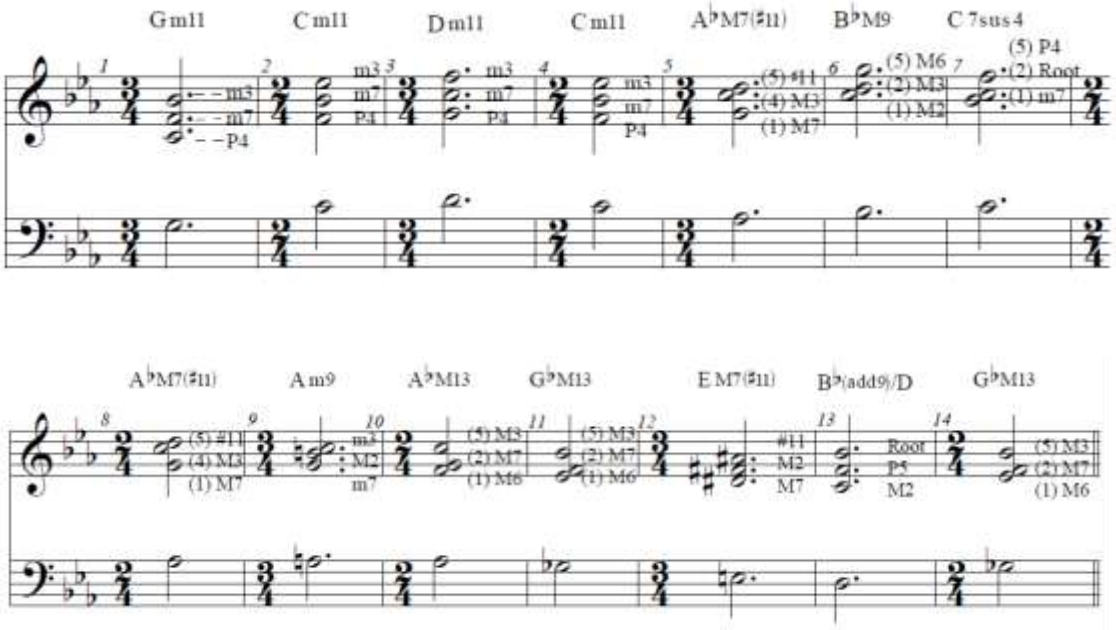
FOURTH VOICINGS

In the way that McCoy Tyner practiced the idea of open fourth voicings using pentatonic language in his modal period, all movements except the third movement utilize the open-fourth voicing technique with pentatonic melodic patterns. The open-fourth voicing technique is found in the accompaniment figures of the piano, wind and string sections, individually or in combination, and provides an ideal harmonic framework for pentatonic-based melody and jazz mode-based counter-line.

Example 3.8 illustrates a passage where all the piano voicings are based on stacked fourths, except in measure 12. The first four three-note voicings have a minor 11 quality and each chord is built with the 4th degree, minor 7th degree, and minor 3rd degree from the root in that order. The next seven chords are based on a 1 – 2 – 5 or 1 – 4 – 5 except for the A ^{m9} chord in measure 9. The voicing pattern of 1 – 2 – 5 is an inversion of a fourths relationship 2 – 5 – 1, while 1 – 4 – 5 is an inversion of the perfect fourths relationship 5 – 1 – 4.

Measures 5 and 8 utilize a 1 – 4 – 5, while in measures 6 - 7 and 10 - 11, 1 – 2 – 5 voicing patterns are employed. The open fourth voicing technique shown in Example 3.8 uses three-note voicings. These three notes include the third and seventh degrees plus one natural or altered tension note except in mm. 9, 12, and 13.

EXAMPLE 3.8 Movement II: Fourth voicings, mm. 1-14



Chapter 4: Melody

The melodic content of *Oneness within the Diversity of Music* reveals various world music elements. While the melodic content of the suite is derived from numerous exotic scales, the melodies themselves are original, rather than traditional folk themes. The melodic elements of all movements except the third utilize various pentatonic scales that are derived from Asian folk sources. The bhairav scale is featured briefly in the first movement. Three different modified and non-modified Hungarian minor scales are used as the basis of the prominent melodic language. The Hungarian minor scale is modified to fit the chord progression while the Asian-influenced pentatonic and bhairav scales are not modified.

Ostinato is one of the most important foundations of melody in *Oneness within the Diversity of Music.* A few of the ostinatos in the opening and closing movements serve as the prominent melody figure in several sections. Ostinatos, which open most of the movements, through variation, become important thematic material as the movements develop.

The following examples demonstrate how melodic motives are built based on different folk elements and how they function in melodic theme groups. An analysis of the melodic vocabularies of the ostinato and a discussion of how ostinato influences the melody groups follows.

4–A.
MELODIC VOCABULARIES.

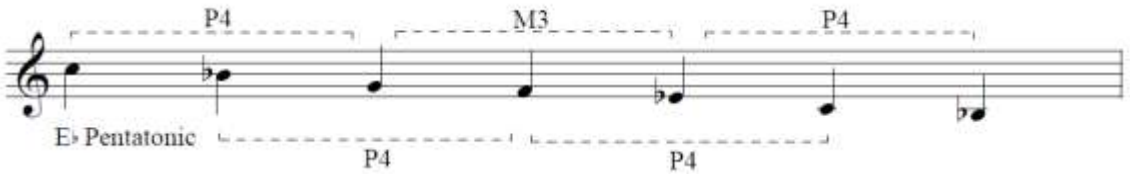
PENTATONIC SCALE

The majority of melodic elements throughout this work, except in the third movement, utilize pentatonic language. In Movement I, the main melody themes present are the two prominent ostinatos, the first and second A sections of the head, and the melody theme in the B section of the head. The two linear ostinatos are based on the E^b pentatonic scale and pervade bass figures and influence various melodic motives. Example 4.1 (a) illustrates the second prominent ostinato that is present in the entire transition section. This ostinato has certain pitch contours in descending motion by perfect fourth and major third intervals as shown in example 4.1 (b). Example 4.1 (b) reflects mm. 2-4. Example 4.2 (a) shows how perfect fourth and major third intervals were created by jumping one step in descending motion within the E^b pentatonic scale. Both the first and second A sections are 16 measures in length and are based on the E^b pentatonic scale, E^b – F – G – B^b – C.

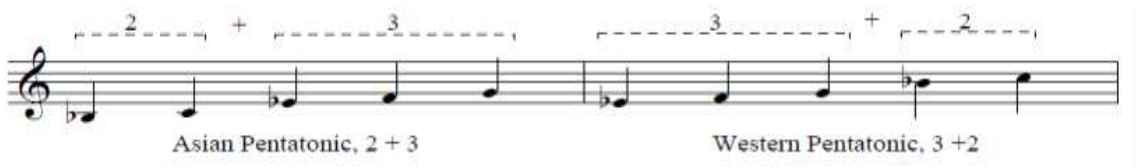
EXAMPLE 4.1 Movement I: Ostinato in transition based on E^b pentatonic scale, mm. 138-145

a)

b)



EXAMPLE 4.2 Asian and Western methods of pentatonic scale construction[5]



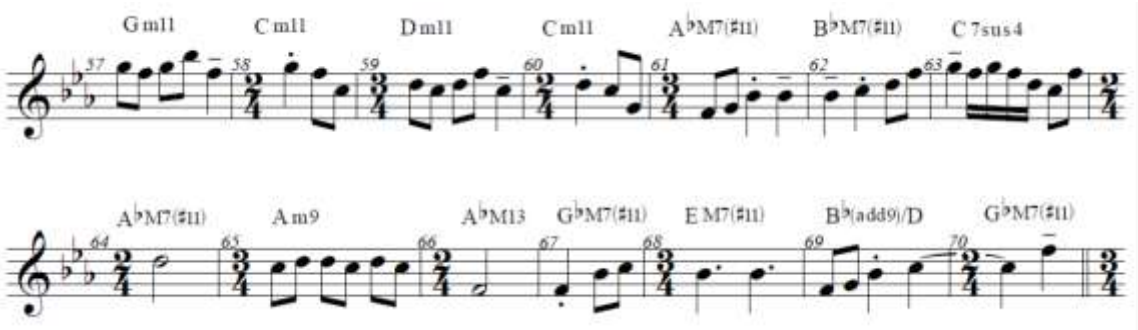
[5] The Asian pentatonic scale was first originated in China around the 6th century, then spread to Korea, Japan, and across Southeast Asia. Of the many types of pentatonic scales in Asian music, 2 + 3 scale is the most commonly used.

There are two different ways (2 + 3 and 3 + 2) to define pentatonic scales. These are called Asian (2 + 3) and Western (3 + 2), and are shown in Example 4.2. The E^b pentatonic in 3 + 2 arrangement is spelled as E^b – F – G – B^b – C and is identical pitch-wise to the 2 + 3 in B^b pentatonic scale, B^b – C – E^b – F – G. All analysis of pentatonic scales in this document uses the Western musical method of 3 + 2.

Pentatonic language is the main source of the melodic elements in the first and second movements, although the second movement is based on a different harmonic concept. The bass figures and harmonic progressions of Movement I are derived from melodic content based on the E^b pentatonic scale. The E^b pentatonic scale in the first movement has much freedom to make melody lines because the harmonic structure shares the same tonal language, also based on the E^b pentatonic scale. The B^b pentatonic scale in the second movement has fewer useful note choices because of the different and complex harmonic structures of the underlying chord progression. Despite having fewer harmonically suitable note choices from the B^b pentatonic scale, the second movement is in medley form that offers eight different melodic themes.

The first four chords in Example 4.3 provide flexible note choices for melodic development, since the chord group G^{m11}, C^{m11}, D^{m11}, and C^{m11} and the B^b pentatonic scale share a similar tonality. In mm. 61-64 and 69, all five notes of the B^b pentatonic scale are available to produce melody over the $A^{bM7(\#11)}$, $B^{bM7(\#11)}$, and C^7sus chords. However, only three notes (C, D, and G) for Am^9 in measure 65, four notes (B^b, C, F and G) for A^{bM13} in measure 66, three notes (B^b, C and F) for $G^{bM7(\#11)}$ in mm. 67 and 70, and one note (B^b) for $E^{M7(\#11)}$ in measure 68 are available to produce harmonically consistent melody.

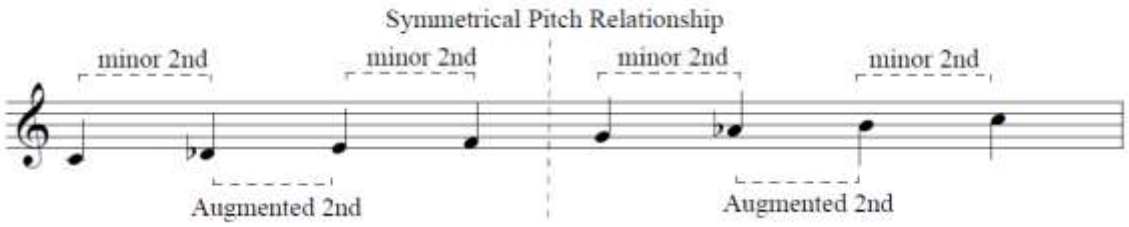
EXAMPLE 4.3 Movement II: Second melody theme on the $B^{\flat}$ pentatonic scale, mm. 57-70



BHAIRAV SCALE

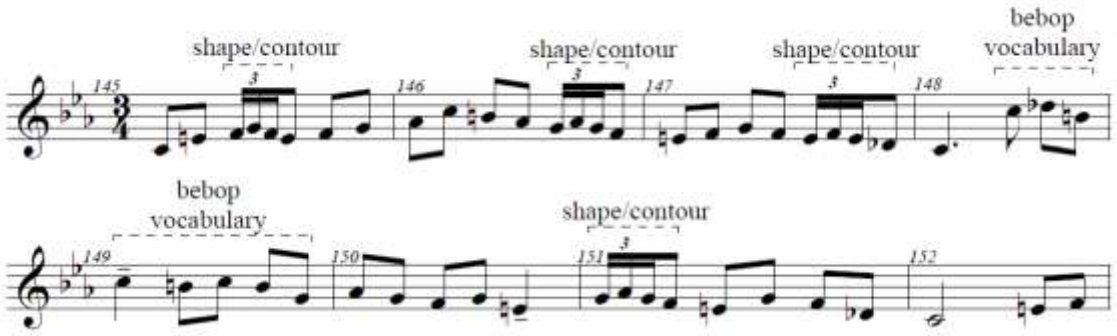
Example 4.4 illustrates a musical scale from India called the "bhairav scale." Indian and Hindustani instrumental music can be divided into two main elements: Raga (Melody) and Tala (Rhythm). The bhairav scale lends a mysterious and devotional mood in folk, secular, and religious music of India and is one of most used scales in Hindustani Raga music. There is a symmetrical pitch relationship between first four notes and the remaining notes. Example 4.4 shows the defining interval structure of this scale.

EXAMPLE 4.4 C bhairav scale



The bhairav scale is used for sixteen measures in the transition section of the first movement. Example 4.5 illustrates how the C bhairav scale is used in the first eight measures of the transition section. The entire movement uses an E^b sonority except mm. 145-152, where a C bhairav scale is performed by the violin I and while the alto saxophone rests on a C pedal tone in support. A brief bebop-influenced phrase using the C bhairav scale appears in mm. 148-149 in this section. As the half-steps above and below tonic occur naturally within the bhairav scale, this resembles bebop-style enclosure by chromatic upper and lower neighbor tones. In mm. 153-161, the ostinato shown in Example 4.1, this scale reappears as trumpet and violin II are added to the melody group to experiment further with the bhairav scale in upper registers with stronger dynamics.

EXAMPLE 4.5 Movement I: C bhairav scale is demonstrated in transition, mm. 145-152

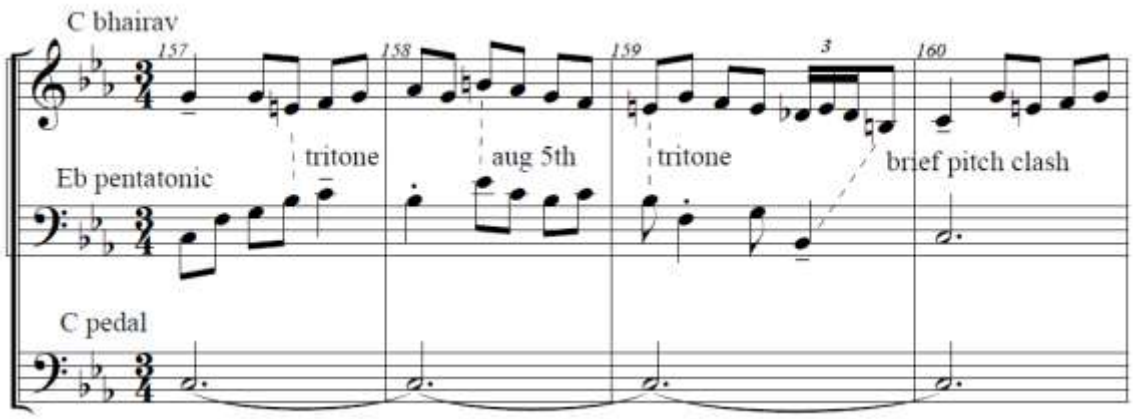


The intersection of the two sets, C bhairav and E^b pentatonic scales, is C, F, and G. The C bhairav scale blends with E^b pentatonic scale as both scales are performed simultaneously. However, the C bhairav scale has half-step pitch clashes with an E^b

pentatonic scale where there are conflicts of E^b against E and B^b against B. The ostinato in E^b pentatonic and the counter-line groups in the C bhairav scale are performed simultaneously but each scale keeps enough interval distance to avoid the pitch clash. However, there is one brief pitch clash in measure 159 between a passing tone B natural in the melody line and a B^b in the ostinato, as shown in Example 4.6. Three groups can be identified in mm. 153-161 as the E^b pentatonic and C bhairav sonorities are performed simultaneously:

- Melody group performs in the C bhairav scale.
- A group of instruments plays a C pedal tone.
- Ostinato is based on the E^b pentatonic scale.

EXAMPLE 4.6 Movement I: C bhairav, E^b pentatonic, and C pedal in transition, mm. 157-160



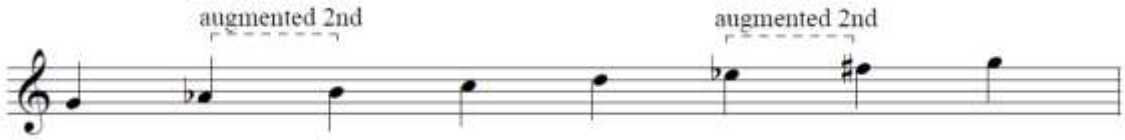
HUNGARIAN MINOR SCALE

The Hungarian minor scale is often called as double harmonic minor scale or gypsy minor scale. This scale may be derived from the bhairav scale by starting from the fourth degree of that scale. Stated another way, the C Hungarian minor scale is equivalent to the G bhairav scale. Example 4.7 illustrates the C Hungarian minor scale.

EXAMPLE 4.7 C Hungarian minor and G bhairav scales

a) C Hungarian minor scale

b) G bhairav scale

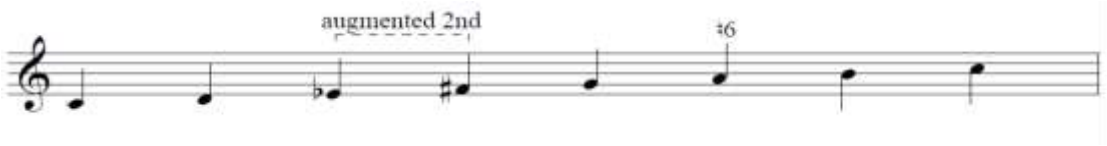


The main source for the entire melodic content in the third movement, except for the closing section, is both modified and non-modified Hungarian minor scales. These modifications involve chromatic changes in the sixth and seventh scale degrees. The introduction is based on the C Hungarian minor scale, while the A section uses both modified and non-modified C Hungarian minor scales. The B section is based on a

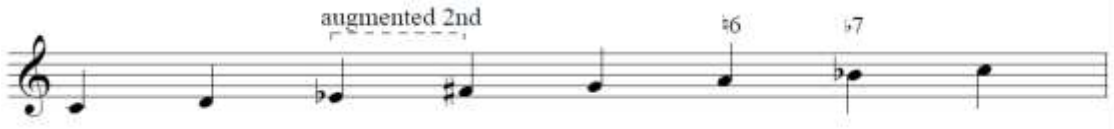
modified G Hungarian minor scale, and the C section is based on a modified F Hungarian minor scale. Example 4.8 illustrates how the Hungarian minor scale was modified in two different ways in the third movement.

EXAMPLE 4.8 Two modified C Hungarian minor scales

(a)



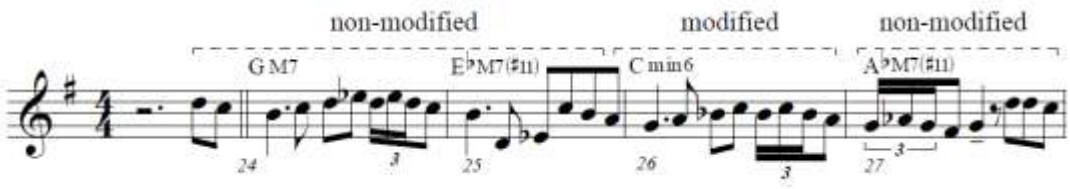
(b)



The C, F, and G Hungarian minor scales were modified in two different ways. In the A section, major 7th degree was modified to create a minor 7th degree and the minor 6th was modified to a major 6th. In the B and C sections, the minor 6th degree was modified to be a major 6th degree. As Example 4.9 illustrates, in the melodic theme of the A section of the rondo, both modified and non-modified C Hungarian minor scales are utilized. The last note of measure 26, to the end of measure 27, A^b is modified to A

natural and B natural is modified to $B^{\flat}$. This modification of Hungarian minor scales follows the chord progression.

EXAMPLE 4.9 Movement III: Modified and non-modified C Hungarian minor scales in the A section of the rondo, mm. 24-27



Chapter 5: Rhythm

The melodic elements of each movement in *Oneness within the Diversity of Music* reveal rhythmic patterns from various folk sources. The first movement incorporates a Korean traditional rhythm pattern called "semachi", which utilized triplet subdivisions and therefore interacts well with the swing feel in the melody lines. The melody line in the second movement is also in swing feel, with a complex metric structural framework based on Korean traditional music called "chilche". The third movement incorporates a Brazilian folk rhythm pattern called "choro," with a straight-eighth feel in the melody line. The melody line in the final movement is also in straight-eighth feel, with a mix of an Argentine traditional rhythm pattern called "chacarera" and a modified 3:2 clave son montuno.

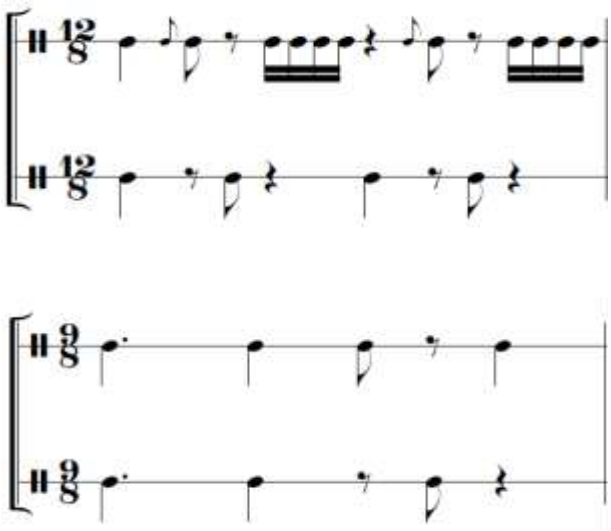
The following discussions will include analysis of folk rhythm patterns from the various countries, their unique metric structural framework, and how folk rhythm patterns pervade the melodic line throughout this piece.

5–A.
WORLD RHYTHM PATTERNS

SEMACHI RHYTHM

The semachi rhythm pattern is the prominent rhythmic feel throughout the entire first movement. Semachi rhythm can be performed in either a twelve-beat rhythmic pattern in 12/8 or also using a nine-beat pattern in 9/8 meter. Example 5.1 illustrates two basic semachi patterns, though it should be noted that historically, these have been performed using thousands of different permutations over several centuries. [6]

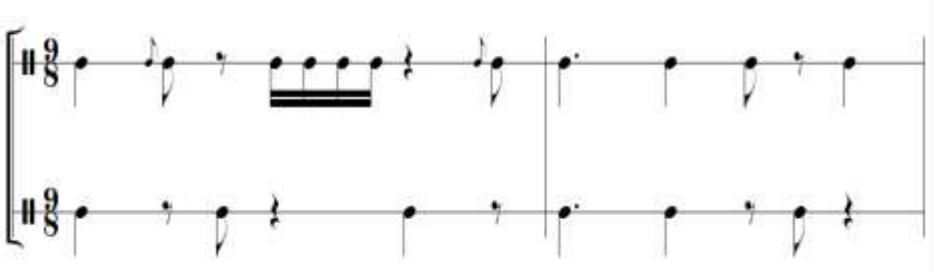
EXAMPLE 5.1 Two different examples of semachi rhythm patterns in 12/8 and 9/8 meters in Movement I [7]



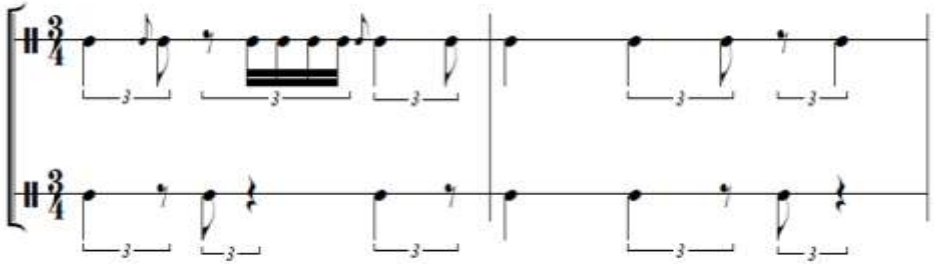
[6][7] Back, Byung-dong, *National Music History and Theory*, Trans. Christian Kim (Seoul: Yonsei University Press, 1977) p. 217

The semachi pattern in the first movement is based on a mixture of two different semachi patterns played by the jang-gu, as shown in Example 5.2. It illustrates one of a few semachi patterns utilized in the first movement. It is comprised of a mixed pattern of the first nine beats from 12/8 with the entire 9/8 from Example 5.1. The first movement is in a swing feel in 3/4 meter, which can be divided into three groups of triplets in jazz. Example 5.3 illustrates how a 9/8 semachi rhythm pattern feel is transformed to 3/4 meter.

EXAMPLE 5.2 Movement I: A mixed of 12/8 and 9/8 semachi rhythm pattern



EXAMPLE 5.3 Movement I: Semachi rhythm pattern in 3/4 meter

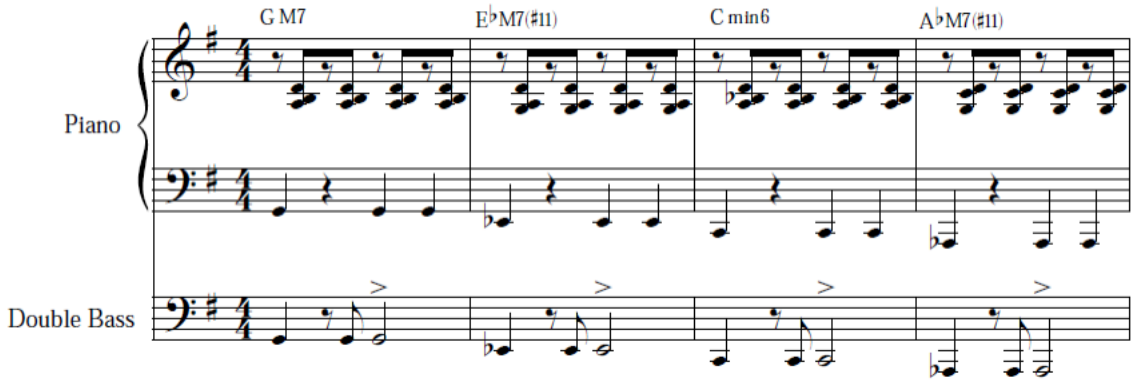


CHORO RHYTHM

The third movement is a dance piece with Hungarian influenced melody lines based on the choro rhythm pattern. Early choro music was distinguished by Afro-Brazilian syncopations and a Brazilian flair added to fashionable European dance music of the time, including waltzes, polkas, schottisches, quadrilles, and mazurcas.[8]

Choro has a few varied rhythmic patterns, one of which is a polka-like dance feel pattern used in the third movement. The acoustic bass accents on beat three while the piano plays a more flexible pattern without accents in the bass notes on the left hand, as shown in Example 5.4.

EXAMPLE 5.4 Movement III: Choro rhythmic pattern by piano and acoustic bass



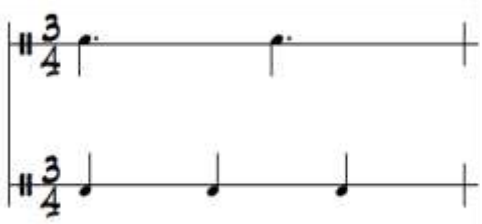
[8] McGowan, Chris & Pessanha, Ricardo, *The Brazilian Sound* (Philadelphia: Temple University Press, 2009), p. 172

CHACARERA AND 3:2 SON CLAVE

The final movement is based on a mixture of the Argentine traditional folk rhythm pattern called “chacarera” and a Cuban-influenced rhythm, 3:2 son clave. Chacarera has both duple and triple division qualities at the same time, but is always in a 3/4 meter, as shown in Example 5.5. The idea of the chacarera pervades the ostinato, which is composed based on four dotted quarter notes from triple division and two quarter notes from duple divisions to complete 4/4 meter.

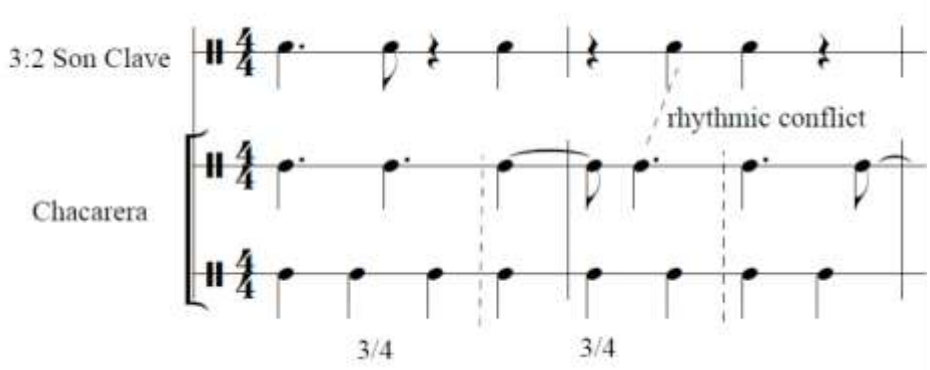
In the fourth movement, chacarera in 3/4 meter, a modified 3:2 son clave and an ostinato bass line are performed simultaneously in implied 4/4 meter. The 3:2 son clave had to be modified due to a conflict with the chacarera rhythm pattern. Example 5.6 illustrates the second beat of the second measure, in modified 3:2 son clave, which is shifted earlier to avoid the rhythmic conflict.

EXAMPLE 5.5 Chacarera rhythm pattern

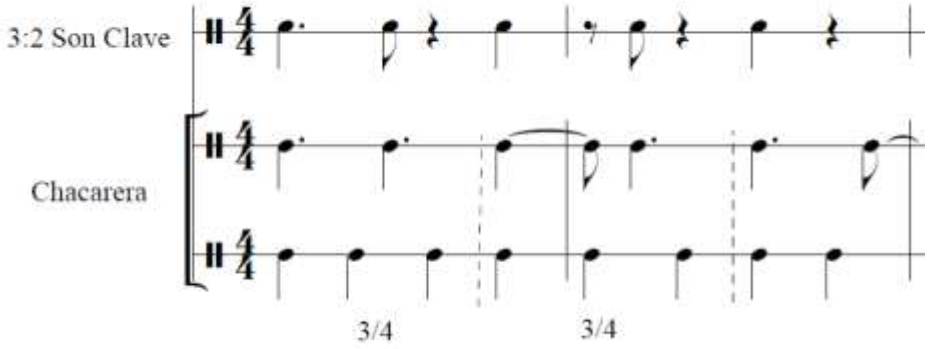


EXAMPLE 5.6 Modified and non-modified 3:2 son clave

a) A rhythmic conflict between 3:2 son clave and chacarera patterns



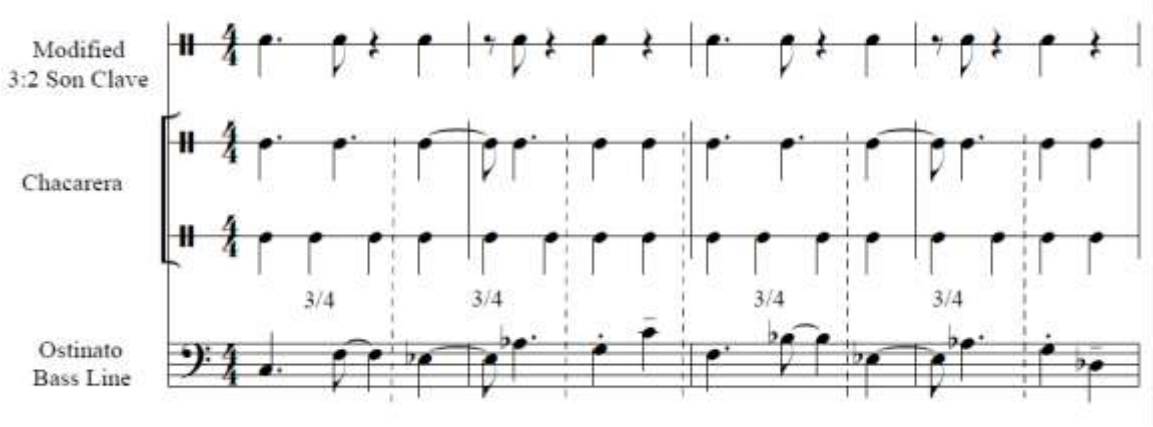
b) Modified 3:2 son clave and chacarera patterns



Example 5.7 illustrates how the three different rhythm patterns line up. The modified 3:2 son clave is performed by acoustic bass and piano with as a montuno pattern in 4/4 meter. Montuno has a several definitions pertaining to Cuban music and the term montuno is used for piano accompaniment often with chromatic root movement

in this suite. The chacarera and ostinato bass line share the same rhythmic shape as they play in two measures of 3/4 plus two extra quarter note beats to complete two measures in 4/4 meter.

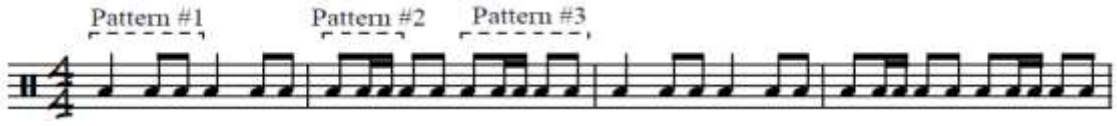
EXAMPLE 5.7 Movement IV: Ostinato bass line, chacarera, and modified 3:2 son clave are performed simultaneously, mm. 39-42



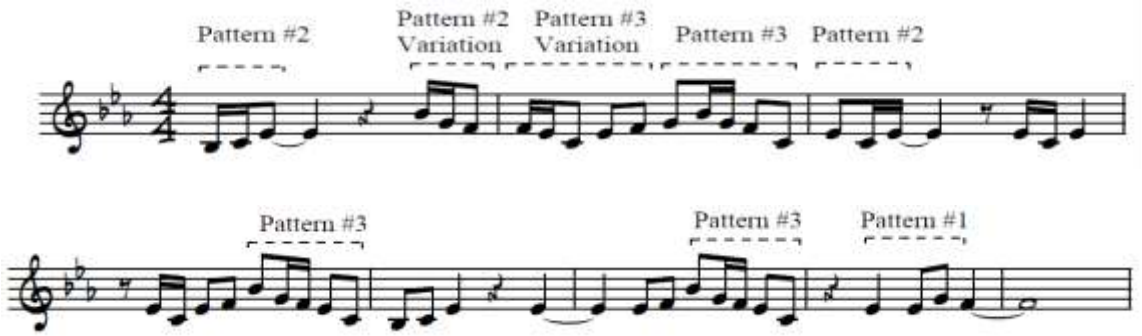
DHOLAK RHYTHMS

The dholak rhythm is one of the most common rhythm patterns in the Rajasthan and Gujarat regions of Northern India. Example 5.8 shows the basic rhythmic pattern of dholak rhythm. It has three significant component patterns. Pattern #2 halves the time values of pattern #1 and pattern #3 doubles the phrase length of pattern #2, as shown in Example 5.8. Both given examples of pattern #2 tie over and syncopate the last sixteenth note. These three particular rhythms are constantly introduced in the head-in and out sections of the fourth movement, as Example 5.9 shows.

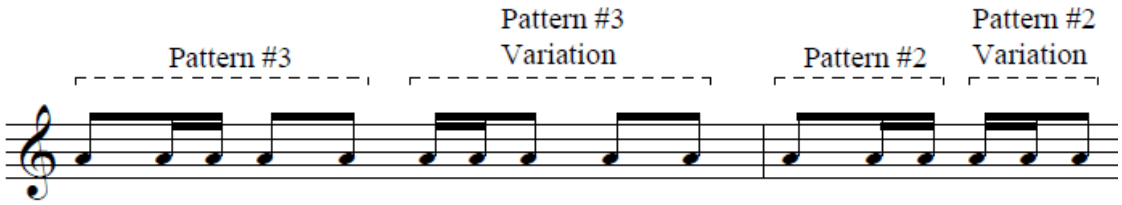
EXAMPLE 5.8 Basic rhythm pattern of dholak rhythm



EXAMPLE 5.9 Movement IV: Dholak rhythm influenced melody phrases, mm. 139-146



EXAMPLE 5.10 Movement IV: Variations of dholak rhythm influenced melody phrases



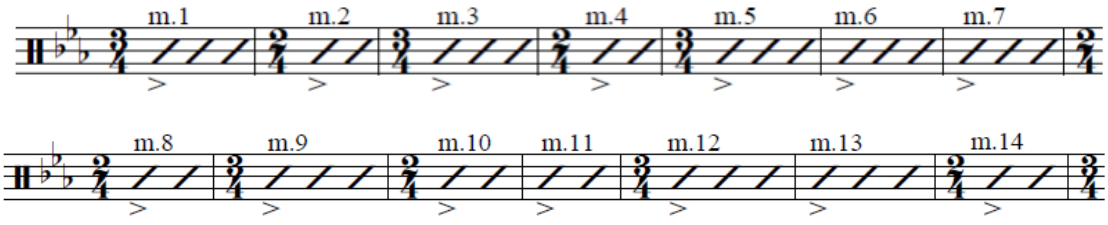
Example 5.10 illustrates how dholak rhythm patterns are varied, as in Example 5.9. The combination of a single eighth note and two sixteenth notes are switched to give more flexible rhythm choices, which creates unique rhythm textures.

5–B.
METRIC STRUCTURAL FRAMEWORK.

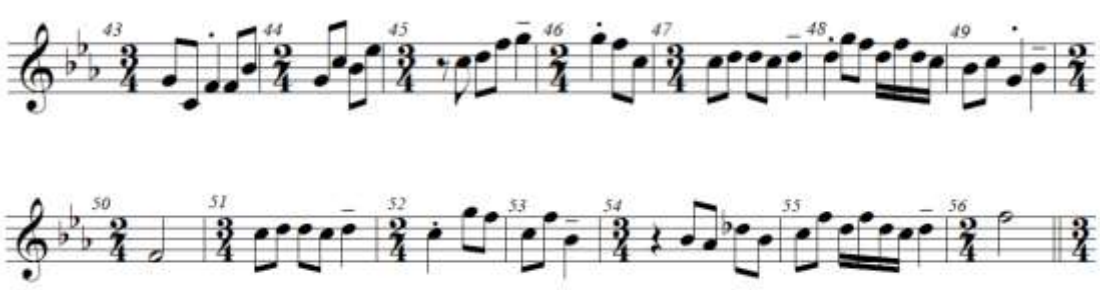
All movements except the second incorporate complex rhythmic elements from world music sources as a basis for the composition. These movements are based on either a simple 3/4 or 4/4 metric system. In contrast, the second movement incorporates a simple jazz swing feel but utilizes a complex metric system.

Chilche, a traditional Korean rhythm pattern, has thirty-six beats in one complete cycle. The most common way to divide chilche is 5 (3+2) + 5 (3+2) + 6 (3+3) + 5 (3+2) + 7 (3+2+2) + 8 (3+3+2) = 36 beats. The beginning of the 3 and 2 divisions provide a strong accent on the first beat, and there are a total of fourteen strong down beats in one cycle. As Example 5.11 illustrates, the second movement is divided into fourteen-measure phrase units based on the strong beats, which is the prominent metric framework for the entire movement. Example 5.12 illustrates a melody pervaded by a complex chilche rhythm pattern.

EXAMPLE 5.11 Movement II: Basic metric framework based on chilche rhythm pattern



EXAMPLE 5.12 Movement II: Melody based on chilche rhythm pattern, mm. 43-56



Chapter 6: Form

6–A.
GENERAL OVERVIEW.

The general form of *Oneness within the Diversity of Music* can be viewed as a mixture of jazz and classical forms. In jazz, one of the main purposes of the theme or tune is to provide a harmonic and metrical framework for the basis of improvisation. In that context, *Oneness within the Diversity of Music* has elements of both jazz and classical music within its form. The different movements of the suite can be analyzed as jazz, strophic, medley, rondo, and arch influenced form. Every movement of the suite provides harmonic and metrical framework for improvisation. The closing sections in the first (mm. 411-430) and third movements (mm. 215-250) provide transitions to following movements.

Ostinato is one of the key elements used to build a framework that expands from a single motif to an entire section. Throughout the work, ostinato plays a significant role in introductions, leading into main themes, in interlude sections and progressing into the successive themes and closing sections.

Another important structural aspect of the suite is a solo improvisation section that is manifested in every movement. The solo improvisations are based on harmonic and metric structural frameworks that are provided in each movement. These improvised solos are played by piano in the first two movements and by tenor saxophone

in the third. Solos in the fourth movement are played by the hegum, violin I, gayagum, and guitar.

The important improvisational concept in this suite is that all soloing instruments maintain the tradition and integrity of their own stylistic origin. Jazz instruments cross over into traditional Asian and choro settings, retaining upper structure vocabularies, chromaticism, side-slipping, and other elements of jazz language. The traditional Korean instruments, hegum and gayagum, improvise within the boundaries of Korean musical tradition.

Each movement has a different formal structure: the first movement is based on a form commonly used in jazz, AABA; the form of the second movement is medley and strophic influenced forms; the form of the third movement is rondo-influenced; the fourth movement is influenced by arch form.

The jazz form used in the first movement is AABA, with an added introduction, followed by an interlude, transition, and closing section. The AABA is commonly referred to as the "head" of a jazz tune. The head sections before and after the solo improvisation material are called the "head-in" and "head-out," respectively. The first movement is focused on two prominent ostinatos, each of which presents various motivic ideas and extends the broader form of the section. After the introduction, the AABA head repeats twice with different orchestration and tempo, and is followed by solo improvisation. After the solo improvisation, only the A section is presented for the head-out that leads to the closing section of the movement.

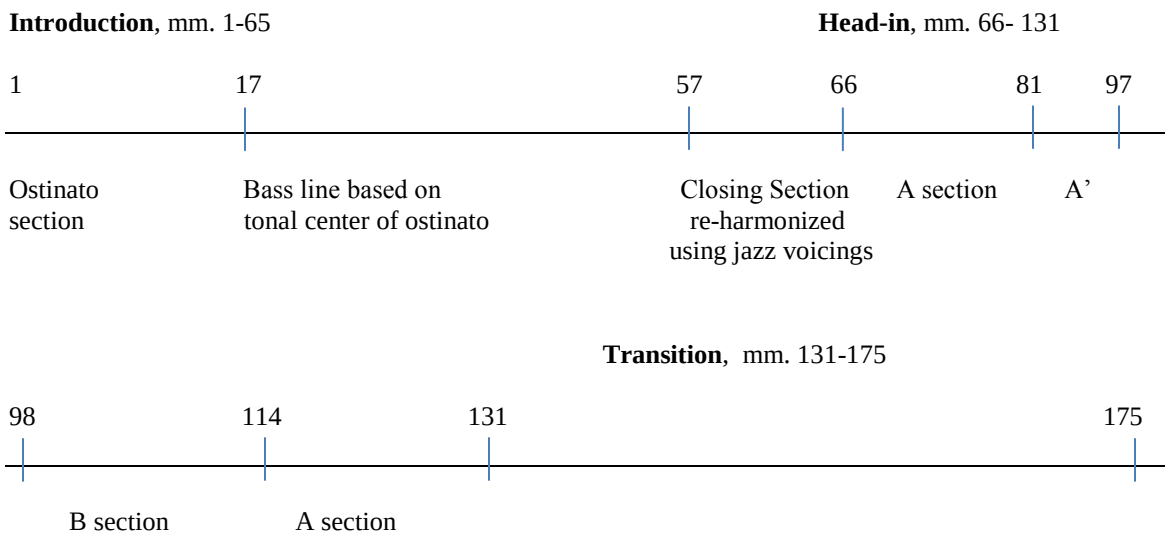
The second movement, the slowest, is in both medley and strophic influenced forms. The medley form is defined as ABCDEFG, a non-repeating formal structure. The entire form of the second movement follows this order: introduction, A, B, C, D, E, solo improvisation, F, G, H, C, and D. The second movement is based on medley form except for the last two cycles – C and D – that are borrowed from earlier motivic ideas of the movement.

The third movement is a dance in a rondo-influenced form. The basic formal structural framework of the third movement is based on an ABACA structure, with the addition of an introduction, transition, solo improvisation, and closing section.

The final movement is energetic and in a fast arch-like form. The form of the fourth movement is in the order of primary theme, transition, secondary theme, head-in section, solo improvisation, head-out section, secondary theme, and primary theme. Observe that the transition section does not recur between the primary and secondary themes. Chart 1, Formal Structure (page 51) presents a comprehensive overview of each movement. A discussion derived from both jazz and classical style analysis appears in Chapter 6. The following discussion derives from both jazz and classical-style analysis.

Chart 1: Formal Structure of *Oneness within the Diversity of Music*

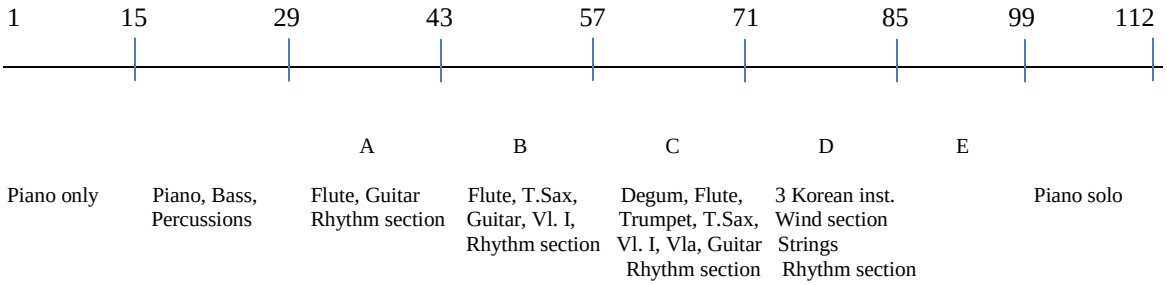
Movement I



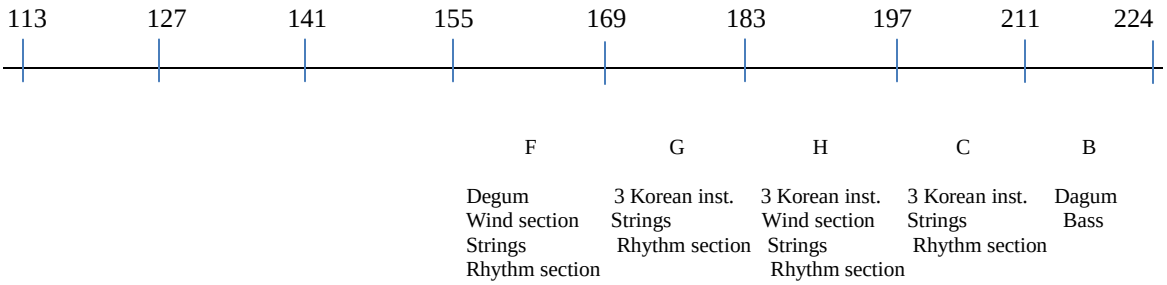
[1] After the improvisation, only the first A section of the head-in is repeated in the head-out section.

Movement II

Introduction **Head-in**
Piano Solo
mm. 1-28 mm. 29-98



Piano Solo (Improvisation) **Head-out**
mm. 99-154 mm. 155-224

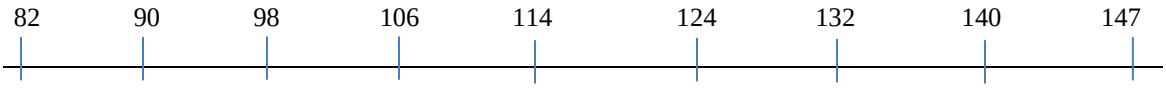


Movement III

Introduction mm. 1-24 | **Head-in** mm. 24-73 | **Transition**

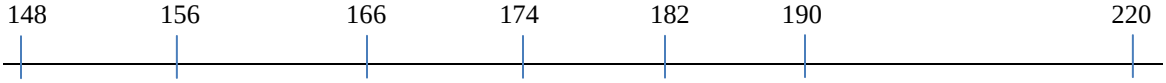
1st theme 2nd theme A section A' section B section A section C section A section
Drone
Slow tempo

Solo Improvisation
mm. 82-147



A section A section A section A section B section A section C section A section
Tenor saxophone solo, mm. 82-105 Written soli Piano solo Improv. Written Soli Piano solo Improv. Written Soli

Head-out mm. 148-189 | **Closing Section**

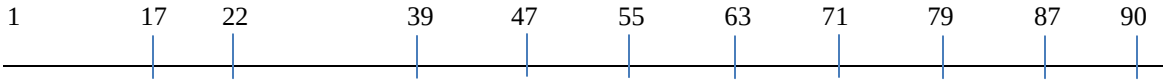


A section B section A section C section A section

Movement IV

Introduction
mm. 1-38

Head-in
mm. 39-90

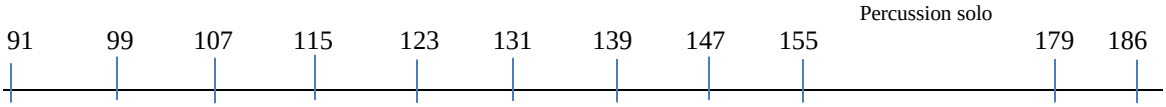


Primary Theme 1st Ostinato | Transition | Secondary theme 2nd Ostinato | A section | A section | B section | B section | C section | C section | send-off

Solo Improvisation
mm. 91-130

Head-out
mm. 131-154

Closing Section
mm. 155-186



Hegum Solo | Violin I Solo | Interlude | Gayagum Solo | Guitar Solo | A section | B section | C section | 2nd Ostinato | 1st Ostinato

6–B.
MOVEMENT I

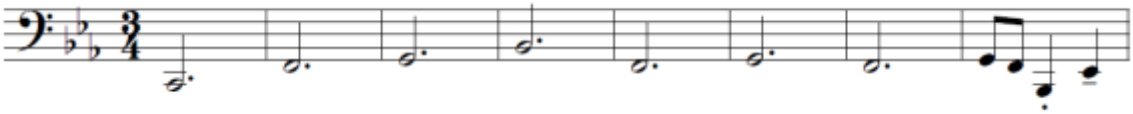
The first movement of *Oneness within the Diversity of Music* is based on one of the most widely-used jazz forms: AABA. Most jazz forms begin with a head-in, which includes an entire form such as AABA, followed by improvisation, and a head-out. The addition of an introduction, interlude and coda or closing section – often called an 'outro' among jazz musicians – is optional. This movement begins with a relatively long introduction, followed by two head-in sections separated by an interlude. This is followed by a brief transition, solo improvisation, and an unusual head-out with only the A section. The movement ends with a relatively long closing section.

INTRODUCTION

EXAMPLE 6.1 Movement I: Introduction theme, mm. 1-8

The introduction section of Movement I, shown in Example 6.1, mm. 1-8, begins with ostinato figures and expands through measure 64, the end of the introduction. After the doubling of the ostinato line of the gayagum by acoustic bass in mm. 9-16, the ostinato transitions to bass figures in which only the tonal center of the ostinato remains, from mm. 17-56.

EXAMPLE 6.2 Movement I: Bass line based on tonal center of ostinato, mm. 17-24



The modified ostinato becomes a permanent bass line in mm. 17-56. Example 6.2 illustrates how the bass line was created based on the tonal center of the ostinato. Various melodic ideas comprised of pentatonic scales are presented simultaneously with this bass line in mm. 17-56. The introduction concludes with an angular melody line based on pentatonic ideas, and harmonized with modal-style jazz voicings.

HEAD-IN

The A section begins in measure 66 and the entire section is played as a duet by dagum on the melody and accompanied by acoustic bass. The bass throughout the first A section is a modified ostinato borrowed from the introduction. The first and second A sections are 16 measures each.

In the B section, new thematic and harmonic materials are introduced. The new, contrasting idea introduces different timbres and colors. The voicings are played by the piano, which was not present in the A section.

The final A section is very similar to the first A section. Both share the same instrumentation, number of measures in length, harmonic progression, and a similar melody line. The dynamic at the beginning of this section drops down to *mezzo piano*.

After the introduction (mm. 1-65), the AABA (mm. 66-130) form repeats one more time after the transition section (mm. 131-175) that connects the two AABA forms. This passage begins with a prominent ostinato figure, shown in Example 6.3, that extends throughout the entire transition.

EXAMPLE 6.3 Movement I: Ostinato in transition, mm. 138-145

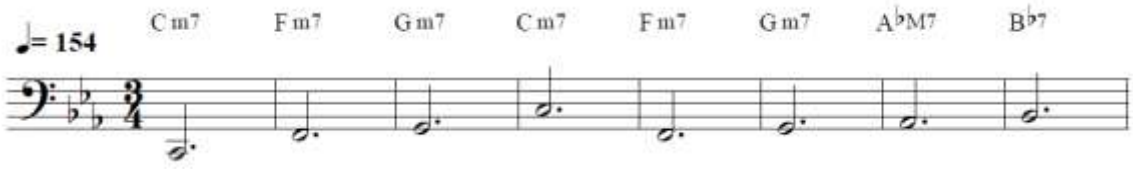
The dynamic level drops, suddenly, to *piano*, then builds gradually from measure 131 to measure 161. From measure 153 to 160, instruments are divided into three different groups, each with a different role. The first group, dagum, viola, and cello, continuously play a C pedal. The second group, trumpet, alto saxophone, and violins I and II, play a melody line based on the bhairav scale. The third group, gayagum, piano, and acoustic bass, play the ostinato line introduced earlier in the transition section.

Beginning at measure 161, the ostinato becomes the prominent figure and assumes the primary melodic role with strong dynamics from the dagum, gayagum, and guitar. Re-harmonization is presented in four voices in the strings, as well as in the piano and acoustic bass.

NEW INTRODUCTION

All of the earlier sections – introduction and AABA - repeat but with new thematic and contrasting ideas in the introduction section which is played at a faster tempo, 154 bpm, a tempo that lasts throughout the remainder of the movement. While the original introduction was based on an ostinato and its tonal center, the new introduction is based on the chord changes of the first A section, as shown in Example 6.4. The first eight measures are introduced by four-note voicings in the strings, along with bass and jang-gu. This pattern repeats one more time as the trumpet, alto and tenor saxophones join, adding an angular counter-line. The bass line in Example 6.4 will remain the prominent bass line for most of the rest of the movement.

EXAMPLE 6.4 Movement I: Bass line of new introduction, mm. 176-183



HEAD-IN (SECOND TIME)

In the first A section of the second head-in, the dagum plays the melody line doubled by the hegum. The first eight measures create a delicate mood with soft, *mezzo piano* dynamics. In the second A section, hegum and dagum also play the main melody line in four-note voicings harmonized in the strings.

With a strong dynamic level from the beginning of the B section, additional layers of instruments create a powerful sound and color. This section can be divided into four layers:

- Melody in unison by hegum, dagum, and guitar.
- Counter-line in jazz modal language by alto and tenor saxophones.
- Four-note harmonies performed by strings.
- Rhythm section performed by jang-gu, kengari, double bass, and piano.

As in the first A section, the last A section can be divided into four layered groups. However, the four-note harmonies are dropped and the melody is strengthened by adding saxophone and cello, a linear harmony line is added, and different musical language is used in the counter-line. These are the features of the second A section:

- Melody in unison by hegum, dagum, alto saxophone, cello, and guitar.
- Counter-line on E^{b} pentatonic scale by gayagum, tenor saxophone, and viola.
- A linear harmony line in unison in high register in trumpet and violins I and II.
- Rhythm section performed by jang-gu, kengari, double bass, and piano.

After the last A section, a nineteen-measure coda section creates a transition to an improvisational section where the harmony of the entire AABA will be repeated for the soloist.

SOLO IMPROVISATION

At this point, the piano plays an improvised solo based on the harmonic and metrical framework presented in the AABA earlier. The piano employs both Asian-influenced pentatonic scales and jazz language such as chromaticism and side-slipping over a C minor sonority.

HEAD-OUT

The majority of head-out sections in jazz are similar or identical to the head-in section, however, in this head-out section, only the A section of the head-in is reintroduced. The melody is borrowed from the first A section in mm. 66-81 and is identical to mm. 331-346. This section can be considered one of the climactic sections in this movement as it dramatically divides instruments into three strong sections with balanced range and powerful dynamics. The A section of the head-out can be divided into four layered groups:

- Melody in unison by hegum, dagum, violin I and trumpet.
- Counter-line on E^{b} pentatonic scale by gayagum, guitar, alto and tenor saxophones.
- Four-note voicing harmonies performed by strings.
- Rhythm section performed by jang-gu, kengari, double bass, and piano.

TRANSITION

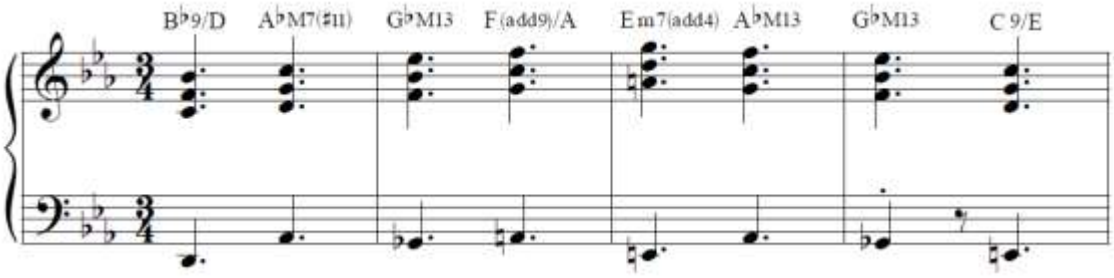
The transition begins with a percussion solo over the ostinato from the introduction. After the climax in the head-out section, the dynamic level drops to *mezzo piano*, then gradually builds throughout the section. The eight-measure ostinato will be performed a total of eight times in this section and percussion improvises throughout the first to fifth iteration of the ostinato.

CLOSING SECTION

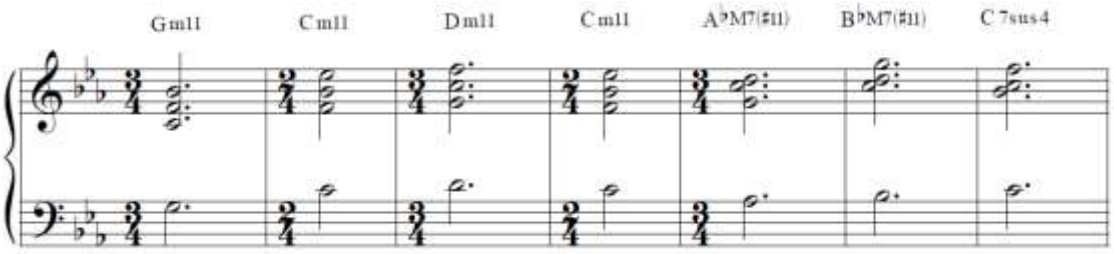
The closing section has a four-measure long motif that repeats three times. It has a homophonic structure, as shown in Example 6.5 (a). All three motives share the same chord progression except for the last chord in the second and third motives that resolve to C^{9}/E instead of G^{sus} as in the first motif. The end of the second motif is held for five measures, which allows trumpet, alto and tenor saxophones to fill out a counter-line. The end of the third motif is held long again, to end the movement. The closing section of the first movement utilizes fourth voicings, which transition to the following movement where the piano begins with fourth voicings, as shown in Example 6.5.

EXAMPLE 6.5 Transition of the first and second movements: fourth voicings

a) Fourth voicings in the ending of the first movement, mm. 424-427



b) Fourth voicings in the beginning of the second movement, mm. 1-7



6–C.
MOVEMENT II

The second movement of *Oneness within the Diversity of Music* can be considered as both strophic and medley-like form. The form can be considered strophic because a fixed harmonic and metric arrangement acts as the foundation for all the melodic layers. The medley form is evident in the chain of independent melodic variations. This movement can be divided into four main sections: introduction, head-in, improvisation, and head-out to end the movement. Although most jazz tunes have identical head-in and head-out sections, this movement shares only two identical cycles out of each of the five cycles of the head-in and head-out sections.

The movement is comprised of a series of melodic variations over a repeating metric pattern. A Korean traditional rhythmic pattern called chilche is the basic rhythmic premise of the movement. A single cycle of chilche pattern has thirty-six beats and can be divided into several metric systems using different methods. Chilche is often performed in medium to fast tempo in traditional Korean music, however, it is used in the context of a delicate mood in this slowest movement of the suite. Korean percussion instruments join the jazz drum set, which primarily employs brush technique. Chilche has fourteen strong down beats, therefore it is divided into fourteen measures with mixed meter. There are sixteen cycles of thirty-six beats in this movement. The beginning of each cycle is labeled with a rehearsal mark.

The first two cycles comprise an introduction section. Each of the next five cycles, cycles three through seven, the head-in section, has a different melodic motif and theme. Cycles eight through eleven are solo improvisation. The final five cycles,

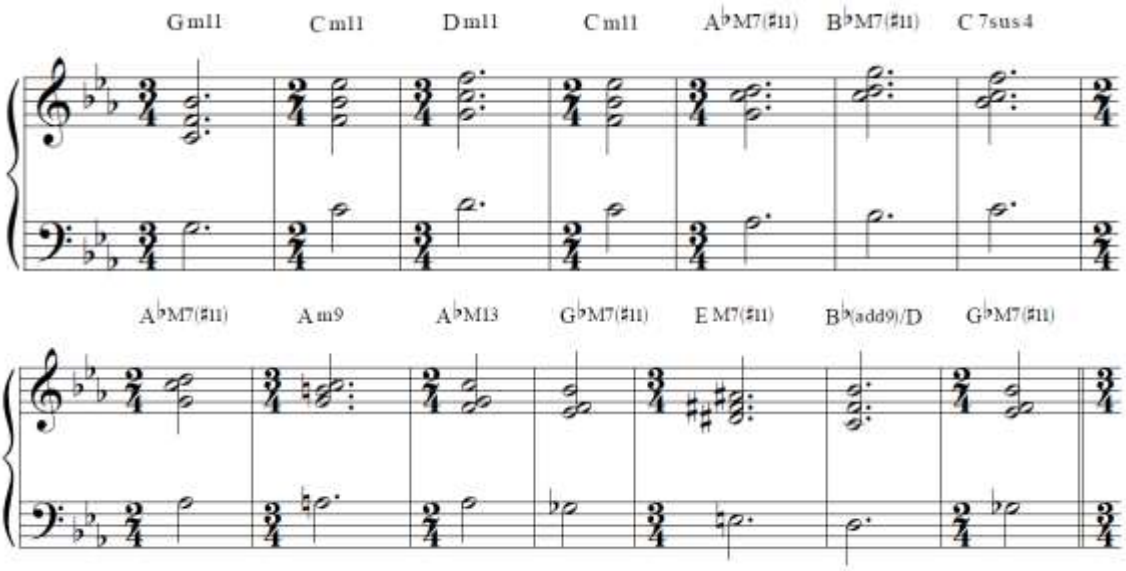
twelve through sixteen, the head-out section, contain various melodic ideas. Three of these cycles have different melodic characteristics from the corresponding passages of the head-in. In the final two cycles, the melodic content is identical to the fifth and sixth cycles of the head-in section. Because all except the final two cycles have different melodic ideas, this movement can be considered as medley-influenced form. The movement can also be considered strophic form because its harmonic and metric structural framework repeats identically sixteen times.

INTRODUCTION

The main purpose of the introduction is to establish an unusual cycle with a complex metric form and harmonic progressions. Both the harmonic and metric frameworks are rounded and neither has clear ending phrase structure. The introduction is two cycles in length, during which the piano provides a harmonic idea while the percussion instrument helps to clarify the complex metric structural framework.

The movement begins with a piano solo mostly using open fourth right hand voicings, and their inversions, as shown in Example 6.6. The piano continues and repeats the same content in the second cycle, where kengari joins in with swing feel using soft dynamics. The kengari plays a simple ride cymbal pattern in jazz-style swing feel, with a clear down beat of each measure, which both respects the traditional chilche pattern and helps identify the metric progression.

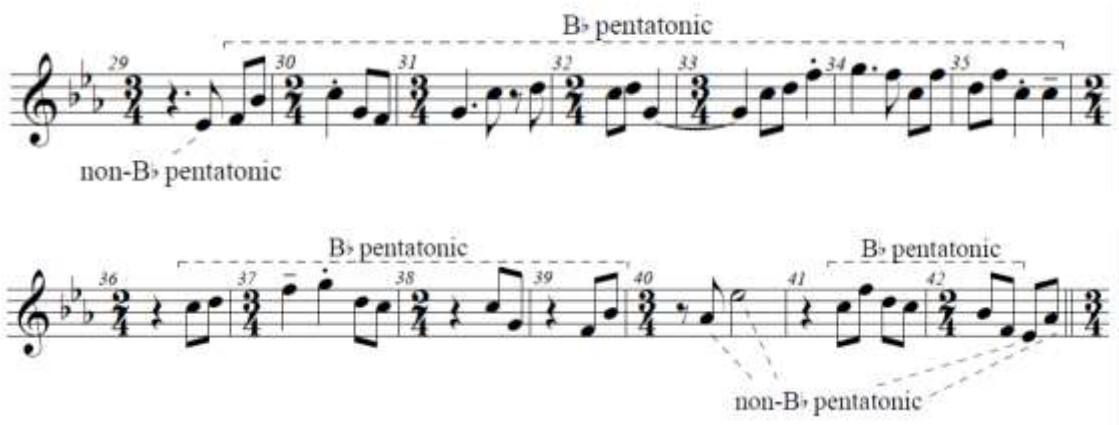
EXAMPLE 6.6 Movement II: Introduction, mm. 1-14



HEAD-IN

The head-in section has a total of five cycles. The dynamic begins softly and gradually builds, becoming strong by the fourth cycle of the section. The main melody of both the first and second cycles is based on the B^b pentatonic scale except for the addition of E^b and A^b in the first cycle and E^b, A^b, and D^b in the second cycle, as shown in Example 6.7. Because Korean melody instruments are restricted to B^b pentatonic, they are omitted from the first two cycles of the section. The first cycle opens the melody with flute and guitar in unison accompanied by a jazz rhythm section. Flute joins the melody in unison in the second cycle while violin I plays a linear harmony line in a high register based on the E^b pentatonic scale. After the first two cycles, the melody of this section is based on the B^b pentatonic scale.

EXAMPLE 6.7 Movement II: First melody theme, mm. 29-42



The main melody from third to the fifth cycle is based on the B^b pentatonic scale. The hegum, dagum, and gayagum form a melody group in the fourth cycle, playing B^b pentatonic figures joined by two harmonic support groups. Trumpet and flute play a parallel fourth interval lower than the melody group for most of the cycle. Occasionally, tenor saxophone and guitar play a perfect fourth interval lower than the first harmonic group.

SOLO IMPROVISATION

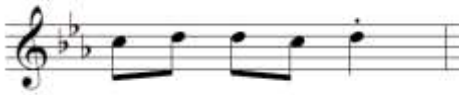
Piano plays an improvised solo based on the harmonic and metrical framework provided in the head section for four cycles (mm. 99-154) utilizing the jazz language. The piano improvises for a total of four cycles with harmonic support from the second cycle to the end.

HEAD-OUT

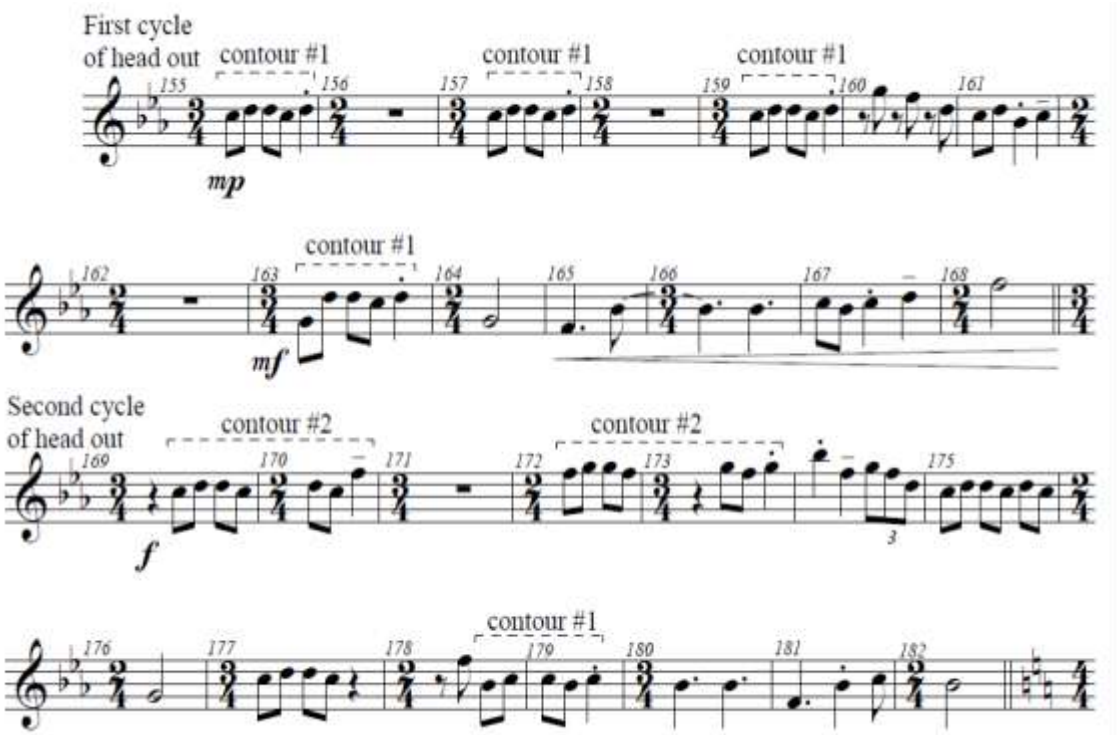
The head-out section is five total cycles in length and can be divided into two sections. The first three cycles are based on the motif, as shown in Example 6.8 (a) and the last two cycles are identical to the third and fourth cycle of head-in section. Three layer groups are identified in the first cycle. The first group is trumpet, flute, tenor saxophone, and guitar playing four-note voicing harmony. The second group, strings, also plays four-note voicing harmony. The last group is accompaniment instruments in the jazz rhythm section. For the first ten measures, the first and second groups play in call and response form with a rhythmic pattern that continues for rest of the cycle.

EXAMPLE 6.8 Movement II: The main motif of head out section, m.155

a)



b)



The melody group of hegum, dagum, and gayagum, continues to play the different variations of the motif shown in Example 6.8 (b) in the first and second cycle of the section. The contour #1 consists of four eighth notes and a quarter note and contour #2 with six eighth notes and a quarter note. The strings play a similar variation in the

fourth cycle of the improvisation section where they play repeated pentatonic ideas to support the piano solo.

In the third cycle, the melody group from the second cycle continues to produce variations of the same motif throughout the section. Four-part harmonized strings repeat similar content from the second cycle and another layer group of flute, trumpet, tenor saxophone, and guitar joins the four-part harmonies to support the strings.

After the third cycle, the dynamic gradually diminishes as layer groups disappear. The melodic idea of the fourth cycle is identical to the third cycle of the head-in section. The melody group from the previous cycle continues to play the melody in unison with strings harmonized in four parts. The second layer group, flute, trumpet, tenor saxophone, and guitar, drops out in this cycle, thus creating a softer dynamic. The final cycle of the movement also has melodic content identical to the third cycle of the head-in section, which is performed by dagum and acoustic bass. All other instruments disappear to create a diminuendo effect as the movement ends.

6–D.
MOVEMENT III

New styles of rhythmic and melodic ideas are introduced in the third movement, where Asian themes disappear temporarily. Replacing the three Korean traditional instruments, flute, accordion, and cello step in to present a mix of Brazilian choro and Argentine tango flavor. The cello and accordion are important instruments in Argentine tango music and flute is one of the key instruments in choro music. This movement is a dance movement in a rondo-influenced form with Hungarian folk-influenced melodies. The movement has an introduction, melodic themes in rondo-influenced form, and a closing section.

Except for the introduction and closing section, the entire movement's rhythm pattern is based on choro, often called chorinho, a musical genre from Brazil. Since the early twentieth century, choro has developed into an independent genre with its own characteristics, although some choros were originally labeled according to the polkas and other dances that provided their underlying rhythms. Each choro is typically divided into three parts, in three different tonalities, repeated in the sequence ABACA, with a medium to fast tempo.[2] This movement's rhythmic patterns incorporate strong characteristics of choro, with polka and dance feel rhythms in ABACA (rondo) form.

[2] McGowan, Chris & Pessanha, Ricardo, *The Brazilian Sound* (Philadelphia: Temple University Press, 2009), p. 173

INTRODUCTION

The introduction section of the third movement is divided into two themes. The first theme is based on an Indian drone feel with a mixture of various keys. The drone is found in both vocal and instrumental Indian classical, folk and popular music. It is the fundamental constant in Indian classical music.[3]

After the first theme, the second theme picks up a faster tempo with a linear melodic line based on the C Hungarian minor scale. The second theme ends with a surprising measure of 5/4, with a linear melody group playing for four beats. Percussion fills the fifth beat, creating a strong impact.

RONDO (HEAD-IN)

The form of this section is based on rondo-influenced form, AA'BACA. The A sections all share the same melody line, but with different orchestrations. The first eight measures are performed by an accompaniment group, violins I and II, that introduces the general harmonic framework of the A section and establishes the rhythmic basis for the rest of the movement. The A section begins in measure 24 with flute and solo cello playing the melody with accompaniment. The main motif of the melody, which repeats, is four measures in length. The A section is based on both modified and non-modified C Hungarian minor scales.

[3] Sarrazin, Natalie, *Indian Music for the Classroom* (Plymouth: Rowman &Littlefield Education, 2009), p. 37

Once the introduction of the main melody of the A section is introduced, it is followed by eight measures played by an accompanying group comprised of violins I and II, which creates a break before the B section. Piano performs a choro rhythmic pattern beneath most of the themes with a polka and dance feel, and montuno technique is also evident in this eight-measure frame.

While the metric and harmonic ideas in the A section follow a regular eight-measure cycle with simple harmonic progressions, the B section displays an irregular harmonic motion and a unique metric idea in ten-measure phrases. The melody group of guitar and accordion, instruments commonly used in Brazilian choro and Argentinian tango, plays a melody based on a modified G Hungarian minor scale. The slash chord elements manifest again from the seventh to the ninth measure, leading to the final chord of this section. This chord is identical to the last chord of the A section, $A^{bMaj7(\#11)}$, which creates a smooth transitions into the next A section.

In the second iteration of the A section, two layer groups with accompaniment can be identified. The melodic group is strengthened after violin I joins flute, solo cello, trumpet, and violin II play a linear harmonic counter-line on a modified C Hungarian minor scale.

The instruments' roles in the B and C sections are identical. The C section has irregular harmonic progressions with an unusual metric system of eight measures, containing one 6/4 measure. The melody of the C section is based on a modified F Hungarian minor scale. The C section ends with a $D^{bMaj7(\#11)}$ chord, whose root has a tritone interval relationship to the first chord of the following section, G^{Maj7}.

The last A section is the climax of the entire rondo, and begins *forte* for the first four measures, then crescendos to *fortissimo* for the last four measures. The last measure of the melody is modified to connect it to the transition section. The section is based on modified and non-modified G Hungarian minor scale.

TRANSITION

The transition section connects the last A section of the rondo to the improvised solo section. Melodic content of this section is also based on a non-modified C Hungarian minor scale, as is the final measure before the transition, as well as the last measure of the A section, a modification that connects it to the transition section.

SOLO IMPROVISATION

The improvised section opens with four A sections before proceeding to the B section. The tenor saxophone plays a solo, followed by a written soli for the flute, accordion, and cello in unison. The most common improvisational structural idea in jazz is to improvise based on a harmonic and metric structural framework of the head section; however, the open solo by the tenor saxophones in first three repetitions of the A section creates a vamp effect, often called an interlude in jazz terms. Miles Davis and John Coltrane experimented with vamps in their music, improvising with a small number of chords during the modal period in the 1960's.

From measure 107 to 155, the complete rondo form of ABACA is provided as a metric structural frame for improvisation. All of the A section is written soli for the flute, accordion and solo cello, and is accompanied by rhythm section. Piano plays an open improvisation in the B and C sections. Early choro musicians improvised on European rhythms and melodies and developed a dialogue between the soloist and other instruments.[4] The third movement demonstrates this characteristic of choro in the improvisation section that connects between the soloist and written solo section.

RONDO (HEAD-OUT)

In contrast to the head-in section, the head-out section displays straight ABACA form. In the first A section, accordion, violin II, and guitar perform the melody line, accompanied by four-part voicings in the wind section with choro rhythm patterns.

In the B section, flute and solo cello perform the melody line with four-part voicing harmonies in the strings. In mm. 156-161, the melody and harmony groups perform identical rhythm patterns while the strings produce four-part harmonies based on the harmony and rhythmic patterns of the melody line.

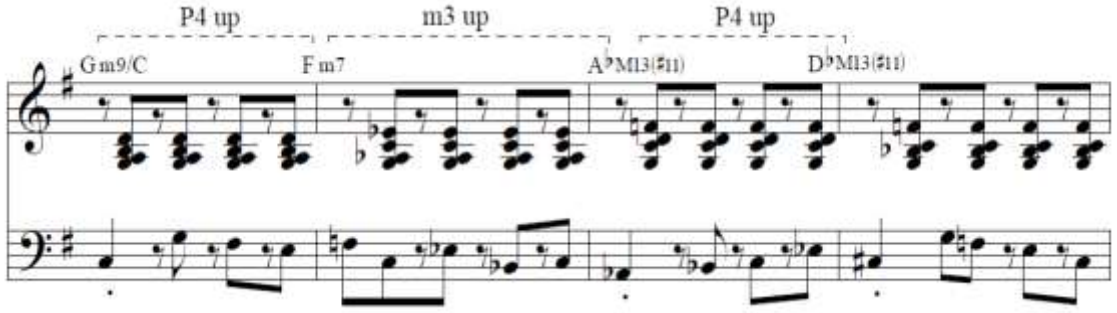
[4] McGowan, Chris & Pessanha, Ricardo, *The Brazilian Sound* (Philadelphia: Temple University Press, 2009), p. 172

The instrumentation of the second A section is identical to the first A section, with an added layer, a melody group with violin I. In the C section, the melody group and the role of the strings remain the same as in the B section. The alto saxophone and trombone add a linear counter-line harmony and trumpet and tenor saxophone fill in the space of the whole notes from the melody in measures 177 and 179. The last A section is the climax of the head-out section and is dynamically the strongest.

CLOSING SECTION

The closing section is based on four-chord progressions that loop throughout the section, as shown in Example 6.9. The section opens with an ostinato based on the tonal center of these four chords. The section begins with a soft, *mezzo piano* dynamic that gradually builds as layers of instruments are added in a pyramid orchestration pattern.

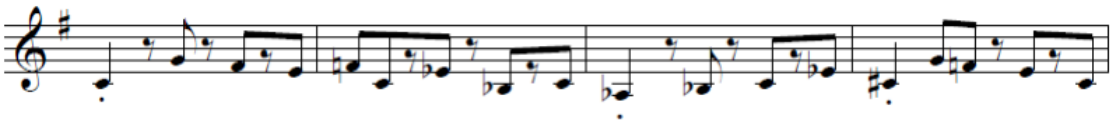
EXAMPLE 6.9 Movement III: Four-chord progression in closing section, mm. 195-198



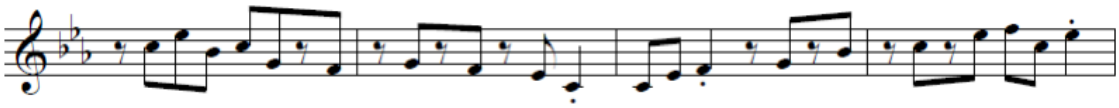
The last iteration of the ostinato is played by all instruments in unison to transition to the following movement where a subset of instruments begin with a linear ostinato, also in unison, as shown in Example 6.10.

EXAMPLE 6.10 Transition between the third and fourth movement: ostinatos

a) Ostinato in the ending of the third movement, mm. 215-218



b) Ostinato in the beginning of the fourth movement, mm. 1-4



6–E.
MOVEMENT IV

The final movement of the suite combines various folk elements from the previous three movements: Asian, Latin, and a hint of Hindi flavor. This movement begins and ends with strong dynamics and is the fastest, most active and lively movement. It has an arch-like form, rather than a strict arch form. Most of the sections and themes eventually reappear in reverse order, which creates this arch-like form. The movement begins with two prominent ostinatos that appear in the opening, and reappear in the closing section. The head-in and head-out is divided by a solo improvisation section, which contributes to the arch-like form effect.

Arch-like form:

A: First ostinato theme and a transition (five measures), mm. 1-21.

B: Second ostinato theme, mm. 22-38.

C: Head-in, mm. 39-90.

D: Solo improvisation, mm. 91-130.

C: Head-out, mm. 131-154.

B: Second ostinato theme, mm. 155-178.

A: First ostinato theme, mm. 179-186.

The A section that begins this movement opens with an eight-measure long ostinato that repeats once. In mm. 16-22, there is a short transition section to the second ostinato. The B section, from mm. 23-38, begins with a four-measure long ostinato and gradually builds in dynamic level. The A and B sections are considered an introduction, and they will reappear in the closing section as a coda or tag.

The head section in mm. 39-91 is based on an eight-measure chord progression which loops throughout the head section. There are three themes, each eight measures in length. All three repeat once with different instrumentation. The solo improvisation begins in measure 91 and is followed by a send-off from mm. 87-90.

During the solo improvisation section in mm. 91-130, hegum, violin I, gayagum, and guitar improvise for eight measures each, and there is an eight-measure long interlude after the violin I solo. After the solo improvisation section, the head-out begins, in mm. 131-154, where the three themes are introduced. After the head-out section, the second ostinato reappears and the dynamic level builds from *mezzo piano*. The movement ends with the first ostinato played in unison at the strongest dynamic, *fortissimo*.

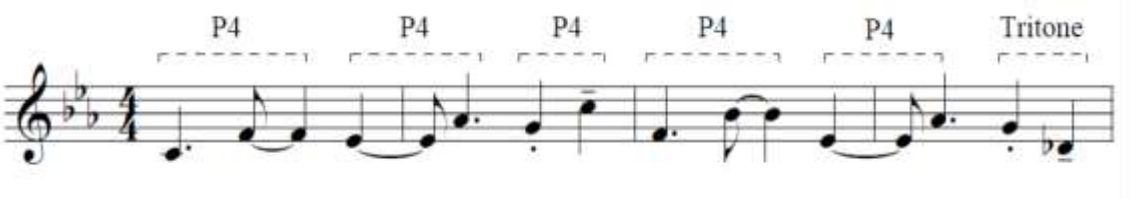
INTRODUCTION

Two prominent ostinatos are featured in the introduction section, based on E^{b} pentatonic language. A transition occurs between the two ostinatos, in call and response form between the melodic group and the harmonic "punch" group. The conversation

between the two groups produces an interaction between Asian-influenced E^{b} pentatonic language and jazz-style harmonic voicings.

The second ostinato moves in a perfect fourth interval relationship in a balanced ascending and descending motion, two measures each, as shown in Example 6.11. It provides the tonal center and the basic harmonic framework of the main theme section. A four-measure long ostinato repeats four times in the B section, with a gradual increase of the dynamic level from *mezzo forte* to *fortissimo*.

EXAMPLE 6.11 Movement IV: Second ostinato in introduction, mm 23-27

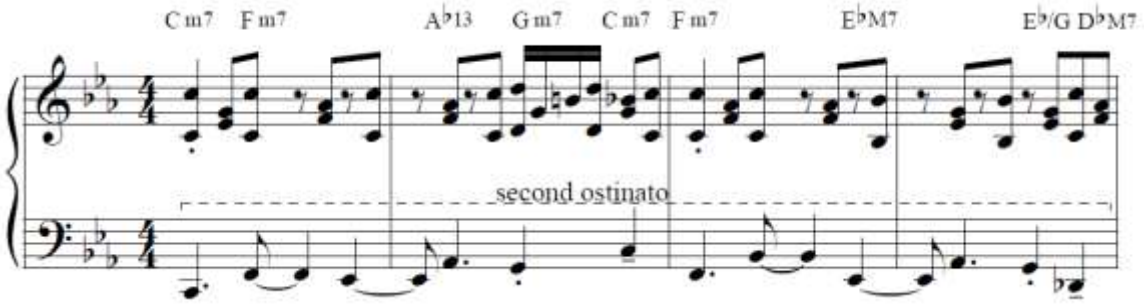


HEAD-IN

The second ostinato in the introduction sets up the harmonic framework for the main themes. This figure continues to pervade in the acoustic bass throughout the entire main theme section, providing the tonal center of the harmonic and metric framework, as shown in Example 6.12. Drums and percussion instruments begin to play a mixture of modified Argentine rhythmic pattern, chacarera, and 3:2 son clave that accompanies the

entire main theme section. Piano also accompanies with a modified 3:2 son clave montuno pattern throughout the section.

EXAMPLE 6.12 Movement IV: Bass-line derived from second ostinato, mm. 39-42



The first theme begins with a melody group of hegum, dagum, gayagum, and guitar in unison based on E^b pentatonic language. The melody repeats with trumpet, accordion and four-note voicing string harmonies. The second theme begins with the melody played by gayagum and guitar in unison, with the four-note voicing harmonized group of trumpet, alto and tenor saxophones, and trombone. The theme repeats again with accordion, trumpet, and tenor playing the melody and four-note voicing for the string harmonies.

The melody of the third theme is performed by trumpet with four-note voicing in the string harmonies. The linear counter-line from trombone, alto and tenor saxophones plays a prominent role in the third theme as the counter-lines meet jazz modal language. After the third theme, a linear counter-line repeats for four measures, creating a send-off for the solo improvisation.

SOLO IMPROVISATION

The four solo instruments are the hegum, violin I, gayagum, and guitar. Each instrument improvises for eight measures. Between the solo of violin I and gayagum there is an eight-measure interlude, with a melodic and harmonic idea borrowed from the send-off section.

World music instruments are featured here for solo improvisation for the first time in the suite. Korean instruments, hegum and gayagum, maintain the tradition of their traditional Korean style of improvisation which employs notes of longer durations rather than technical prowess. The hegum and gayagum improvise stylistically over Asian E^{b} pentatonic language. The harmonic framework of this movement blankets the E^{b} pentatonic scale which has been prevalent throughout the entire melody line.

HEAD OUT

Like the head-in section, the head-out introduces three individual themes of eight measures in length. These themes, however, do not repeat as the themes in the head-in section did. The first four measures of the first theme begin with the hegum, degum, and rhythm section. The gayagum and violins I and II join the melody for the last four measures of this theme. After the first theme, the intensity of the dynamic builds as layer groups are added.

The second theme can be divided into four layer groups:

- Melody group - hegum, dagum, gayagum, and trumpet on the E^b pentatonic scale.
- Counter-line - alto and tenor saxophones, trombone, and guitar in jazz modal language in angular motion.
- A linear harmony line - strings in unison.
- Accompaniment - piano, acoustic bass, drums and percussion.

After the second theme, all instruments except the accompaniment group move in similar rhythmic motion with different melodic content. The climax begins near the end of this section in measure 139, where the dynamic level of the movement reaches its peak with most of the instruments performing in high registers.

CLOSING SECTION

The two prominent ostinatos featured in the introduction reappear in the closing section to complete the movement's arch-like form. The closing section begins with a return of the B section, then four repeats of a four-measure section of the ostinato to support sixteen measures of percussion solo improvisation.

The B section begins with an ostinato played in the left hand of the piano and on acoustic bass, then the right hand of the piano and the guitar join, and the ostinato is played a second time in unison. The final movement ends with the ostinato from the A section played by all instruments in *tutti* at the strongest dynamic level of the piece.

Chapter 7: Conclusion

The history of jazz demonstrates that jazz has been a musical genre very active in collaborating with other genres. *Oneness within the Diversity of Music* interweaves folk music sources from eight countries – China, Korea, Japan, India, Hungary, Brazil, Argentina, and Cuba - with jazz language. Each movement features a mélange of melodic and rhythmic elements from these traditions, a novel venture for me, and a profound learning experience. This inclusive, collaborative approach will be a defining feature of my future work as a composer.

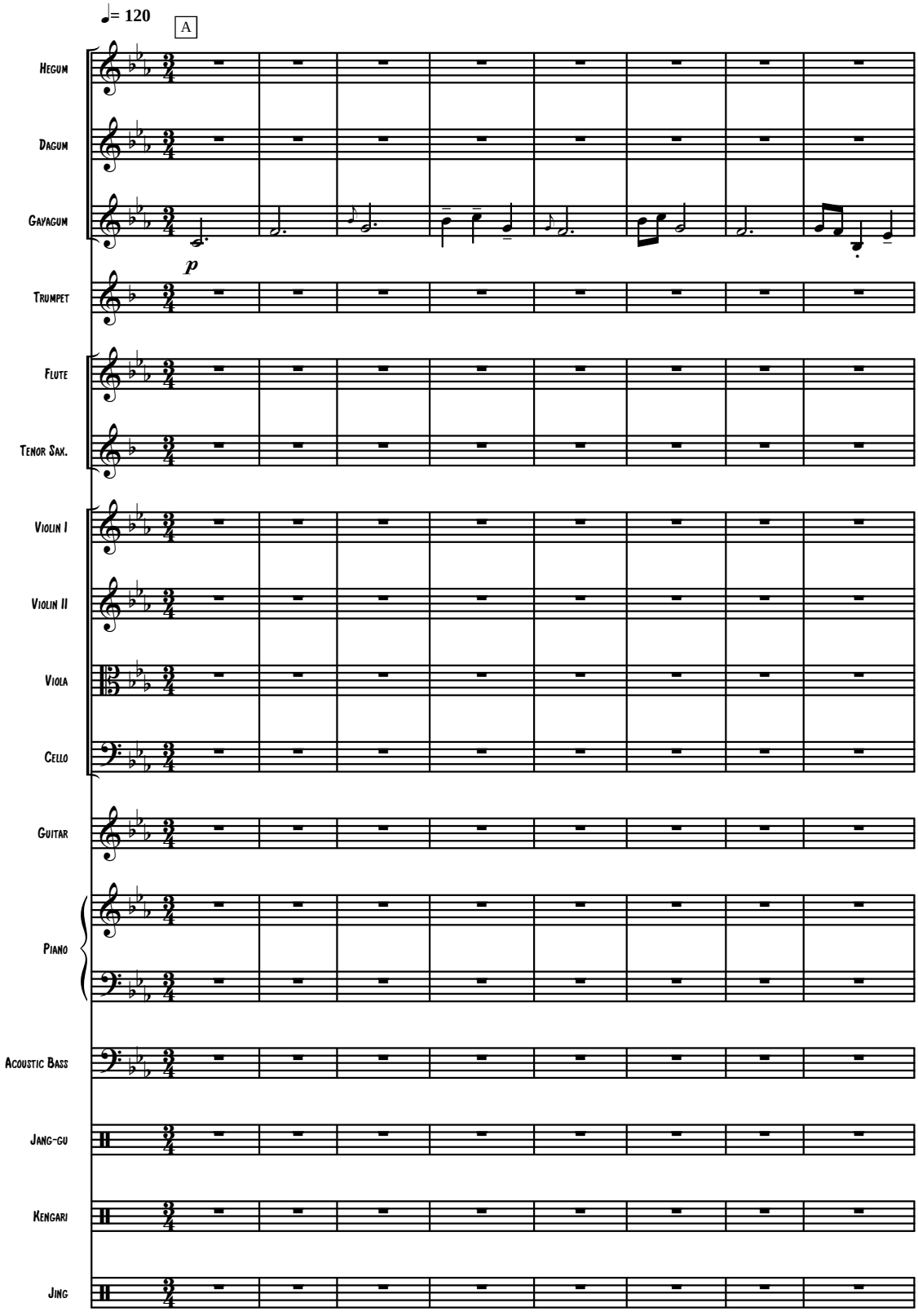
The entire suite is orchestrated with strings, winds, and a jazz rhythm section, and prominently features instruments from the different folk traditions. The orchestration highlights the musical folk elements that inform this suite. Although this piece is primarily composed for studio work, live performance is possible with proper amplification of the more delicate-timbered instruments.

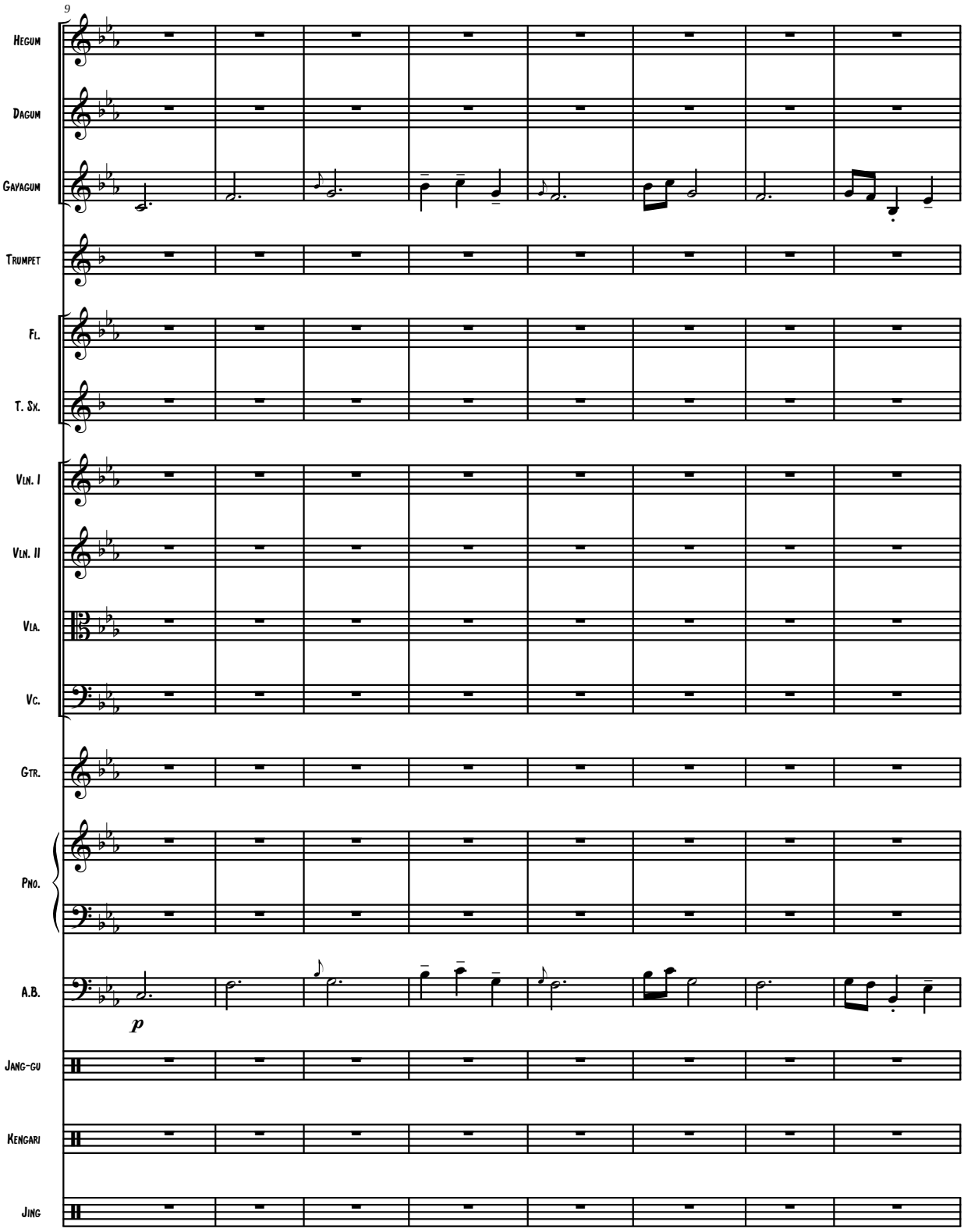
The unique instrumentation and the broad range of the melodic and rhythmic possibilities that their traditions bring to this piece allowed me to explore many new combinations of melody, harmony and rhythm. As my exploration expanded, I made many modifications to the disparate features of melody and rhythm to enhance their musicality. The execution of this project led me to experience the fusion of multiple musical genres, instrumental traditions, a cultural and aesthetic merging that inspires me to express my vision of the world around me by incorporating my new experiences into the language that can include them all, jazz.

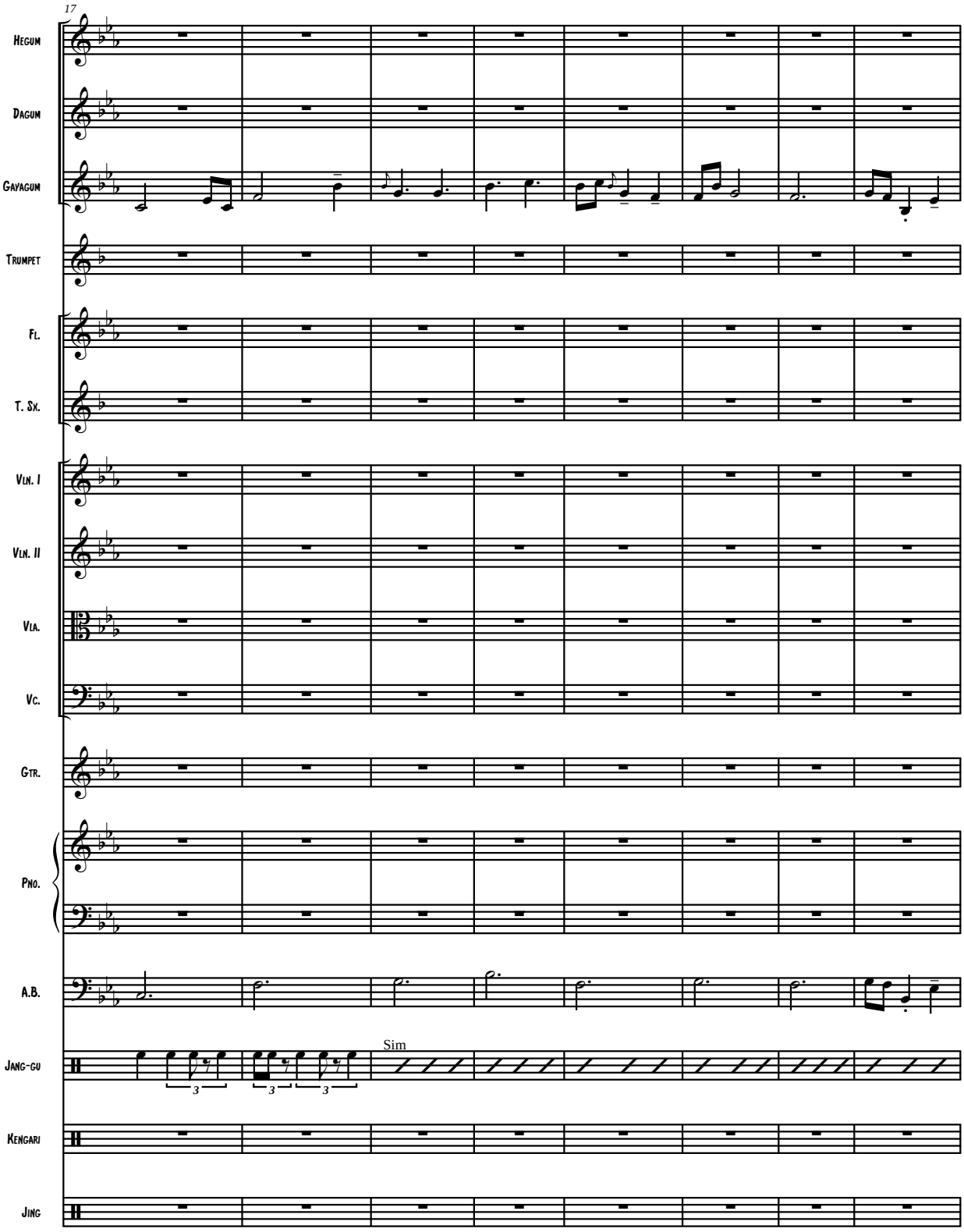
Appendix

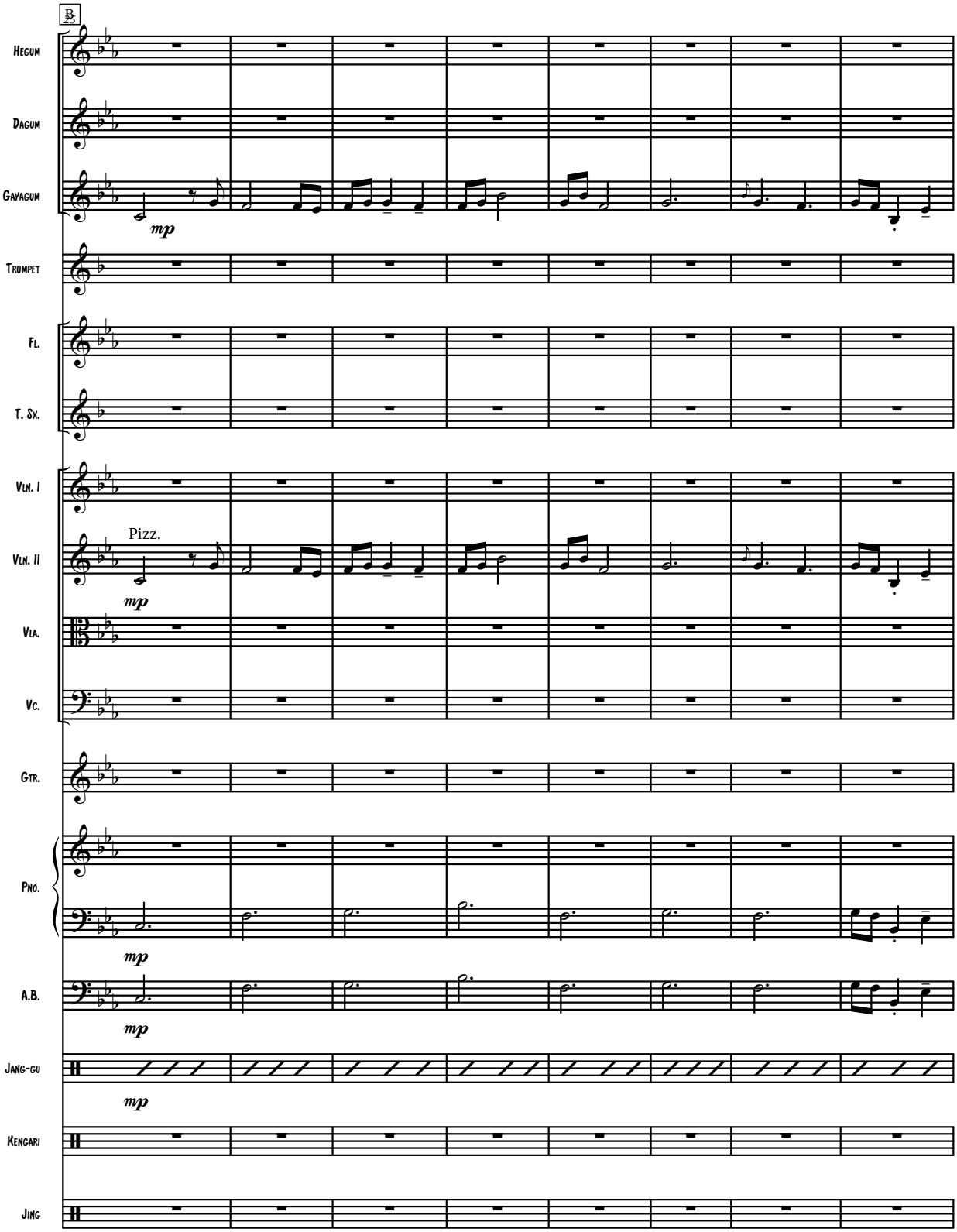
Full Score to *Oneness within the Diversity of Music*

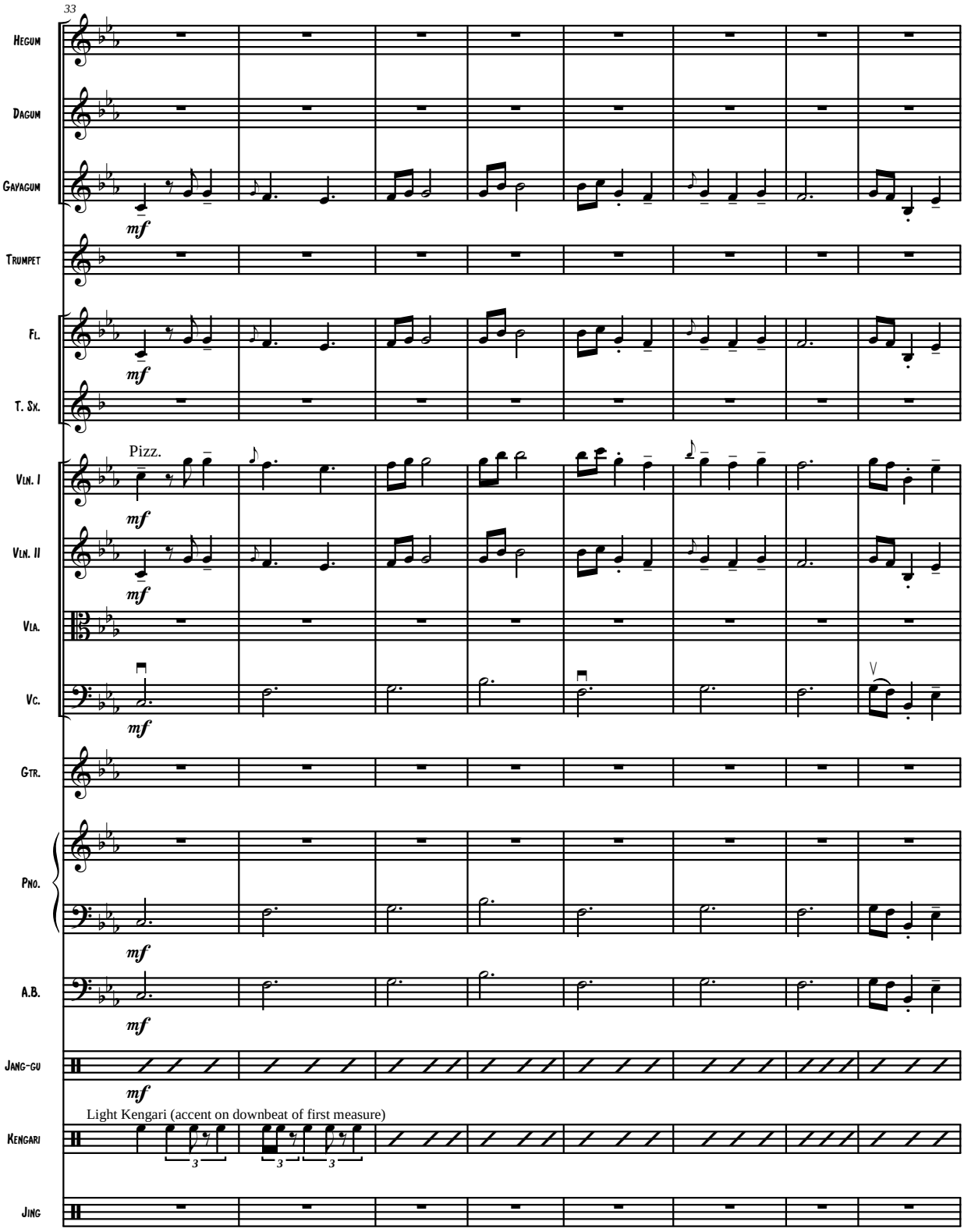
Movement I

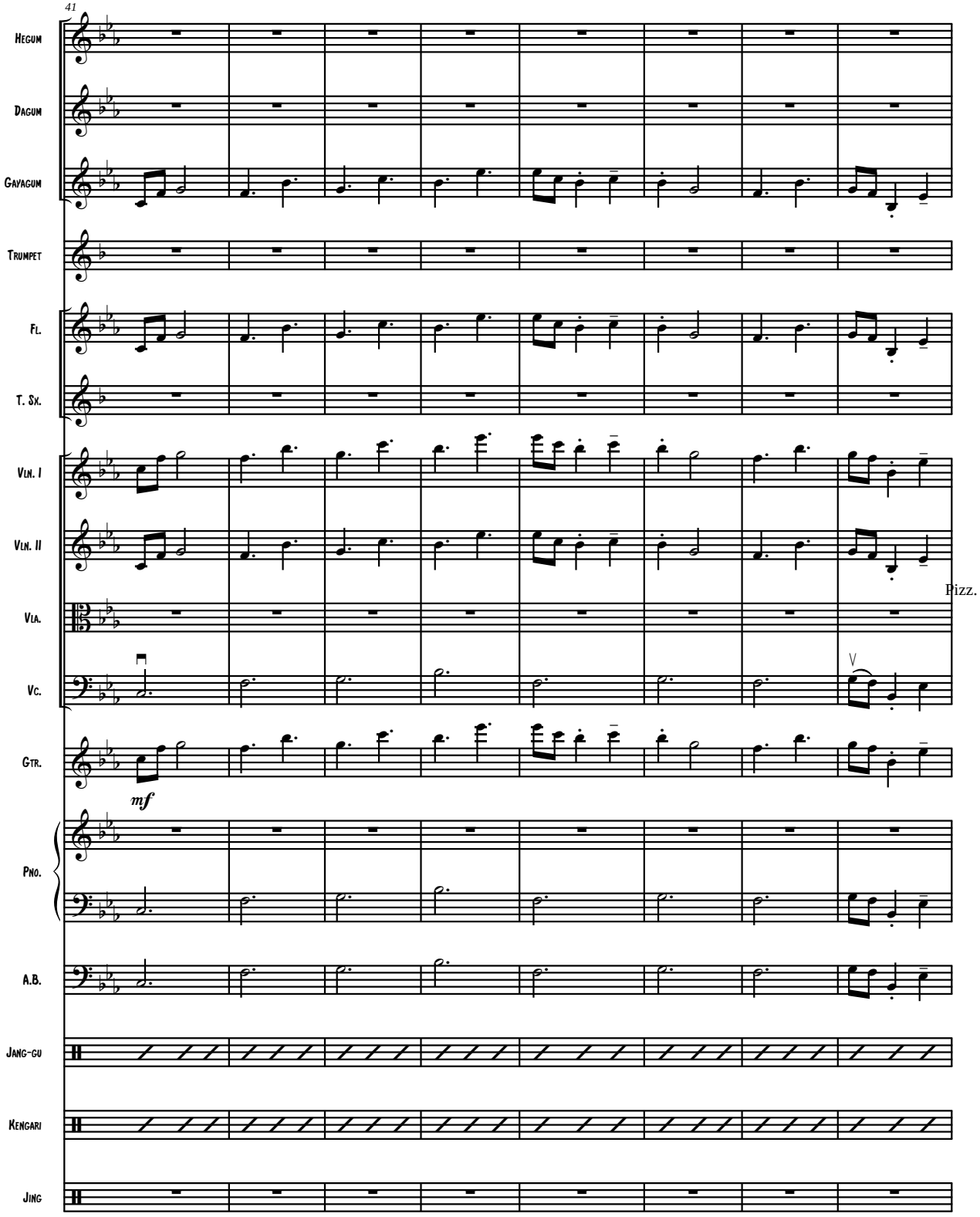

♩= 120
A
Hegum
Dagum
Gavagum
p
Trumpet
Flute
Tenor Sax.
Violin I
Violin II
Viola
Cello
Guitar
Piano
Acoustic Bass
Jang-gu
Kengari
Jing

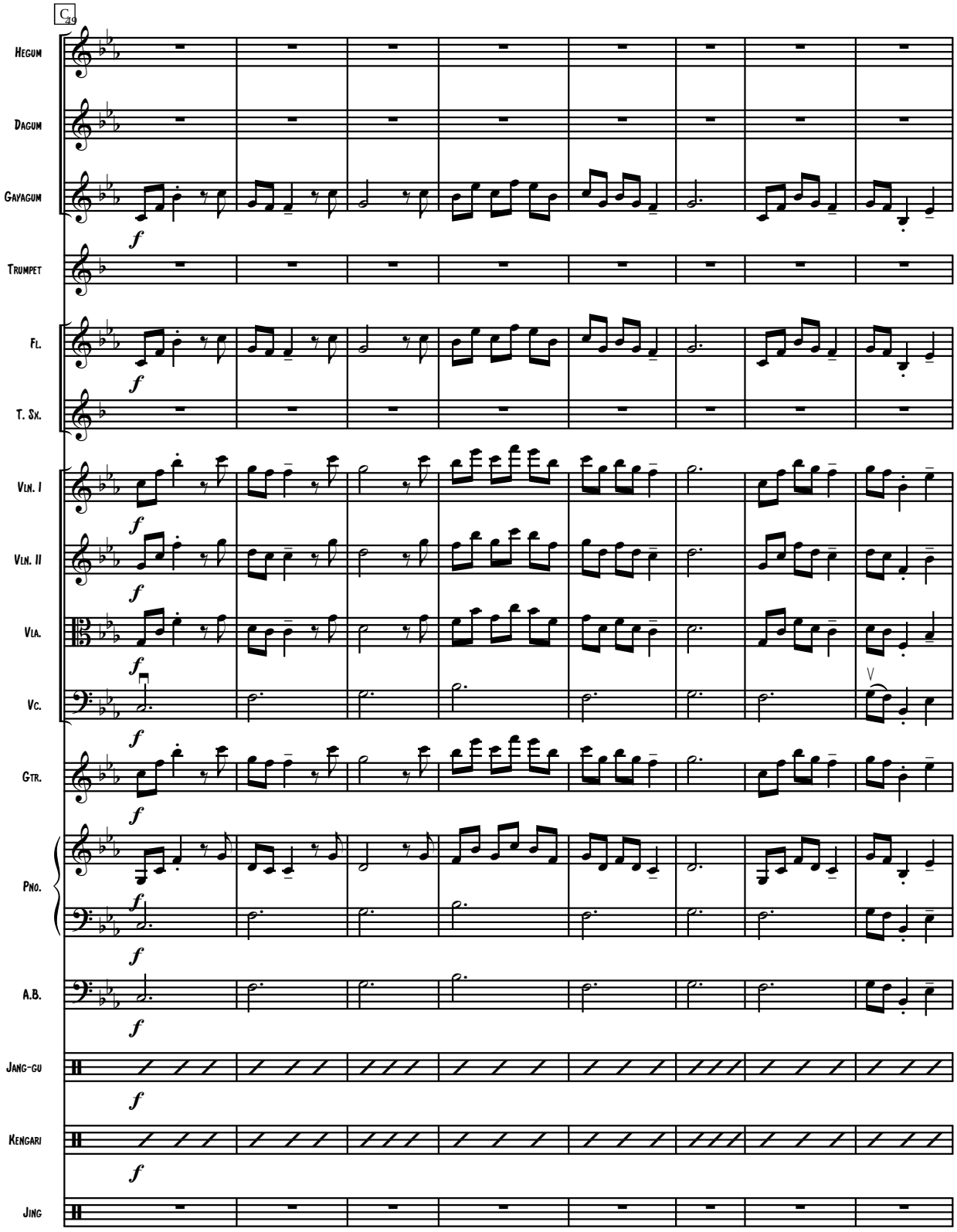

9
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
p
Jang-gu
Kengari
Jing

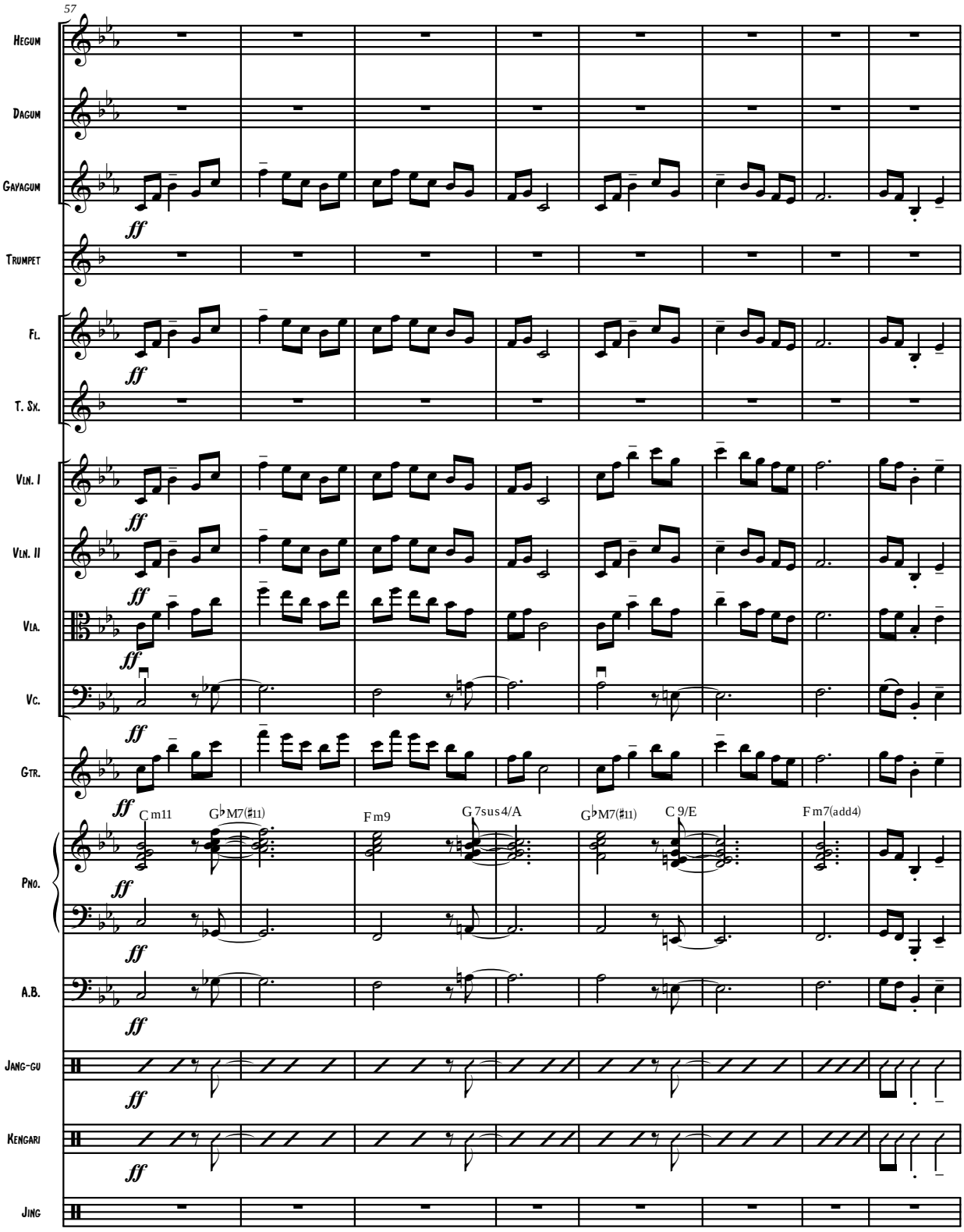

17
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Sim
Kengari
Jing

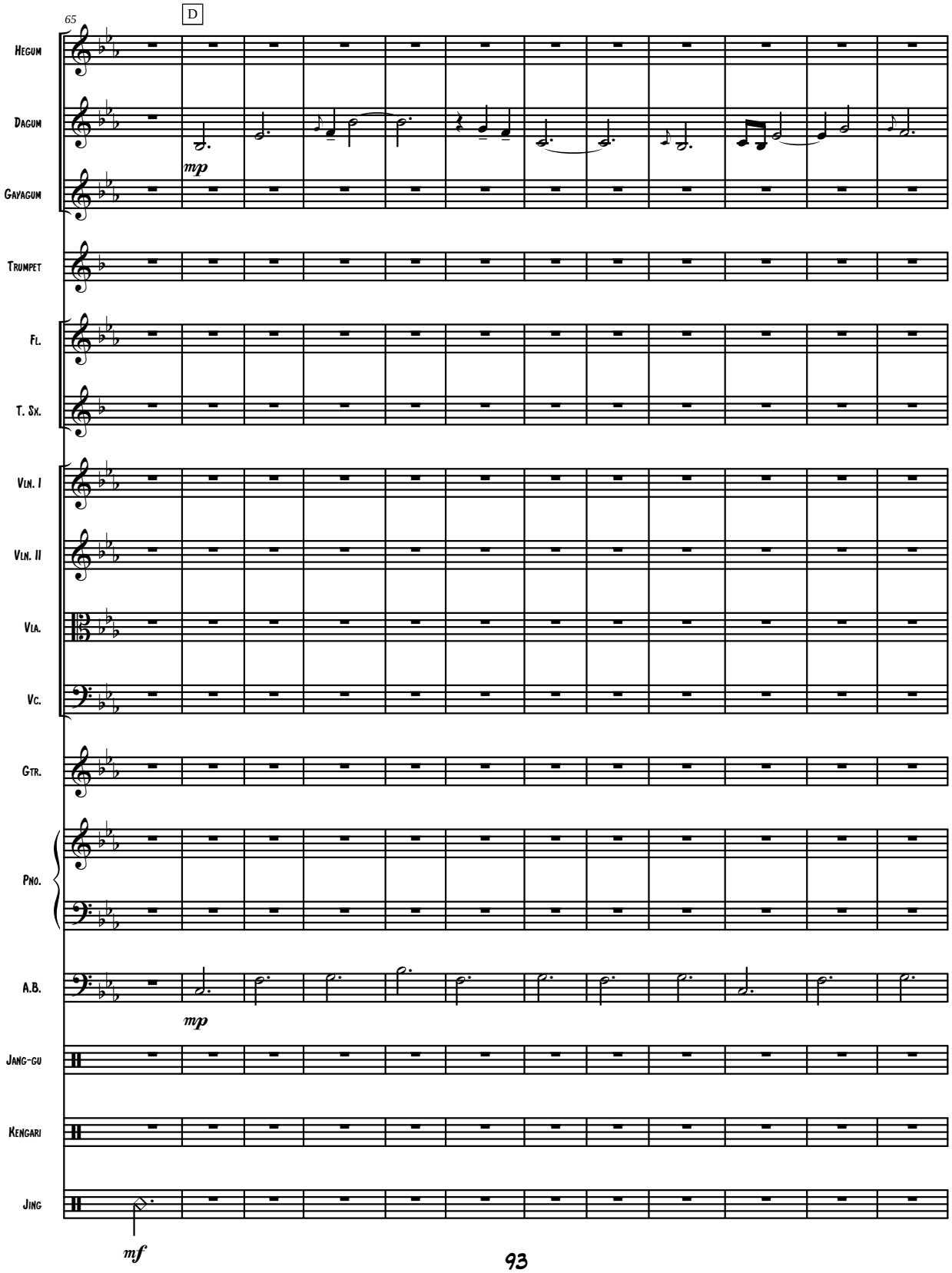

B
25
Hegum
Dagum
Gayagum
mp
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Pizz.
mp
Vla.
Vc.
Gtr.
Pno.
mp
A.B.
mp
Jang-gu
mp
Kengari
Jing

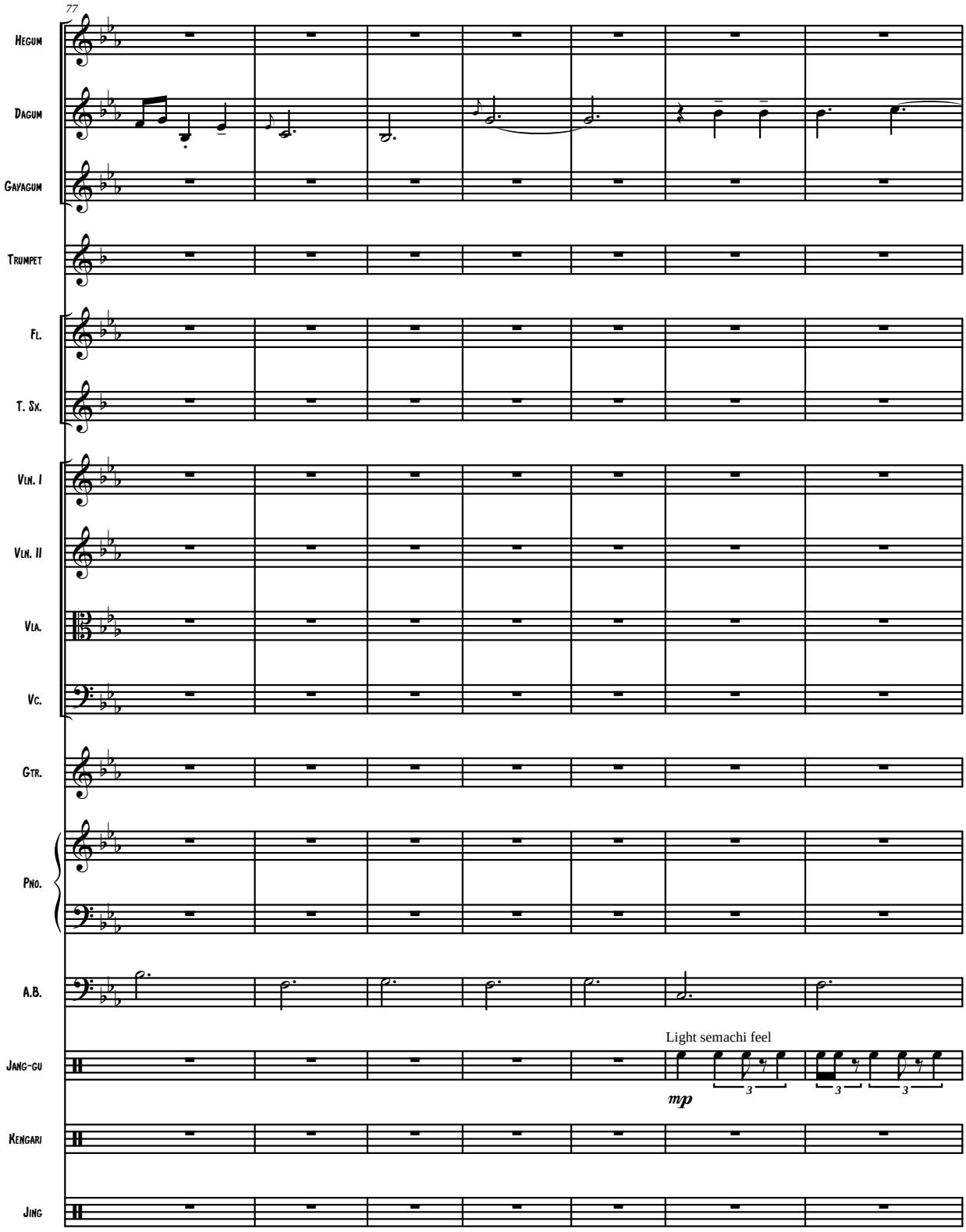

33
Hegum
Dagum
Gayagum
mf
Trumpet
Fl.
mf
T. Sx.
Pizz.
Vln. I
mf
Vln. II
mf
Vla.
Vc.
mf
Gtr.
Pno.
mf
A.B.
mf
Jang-gu
mf
Light Kengari (accent on downbeat of first measure)
Kengari
3
3
3
Jing

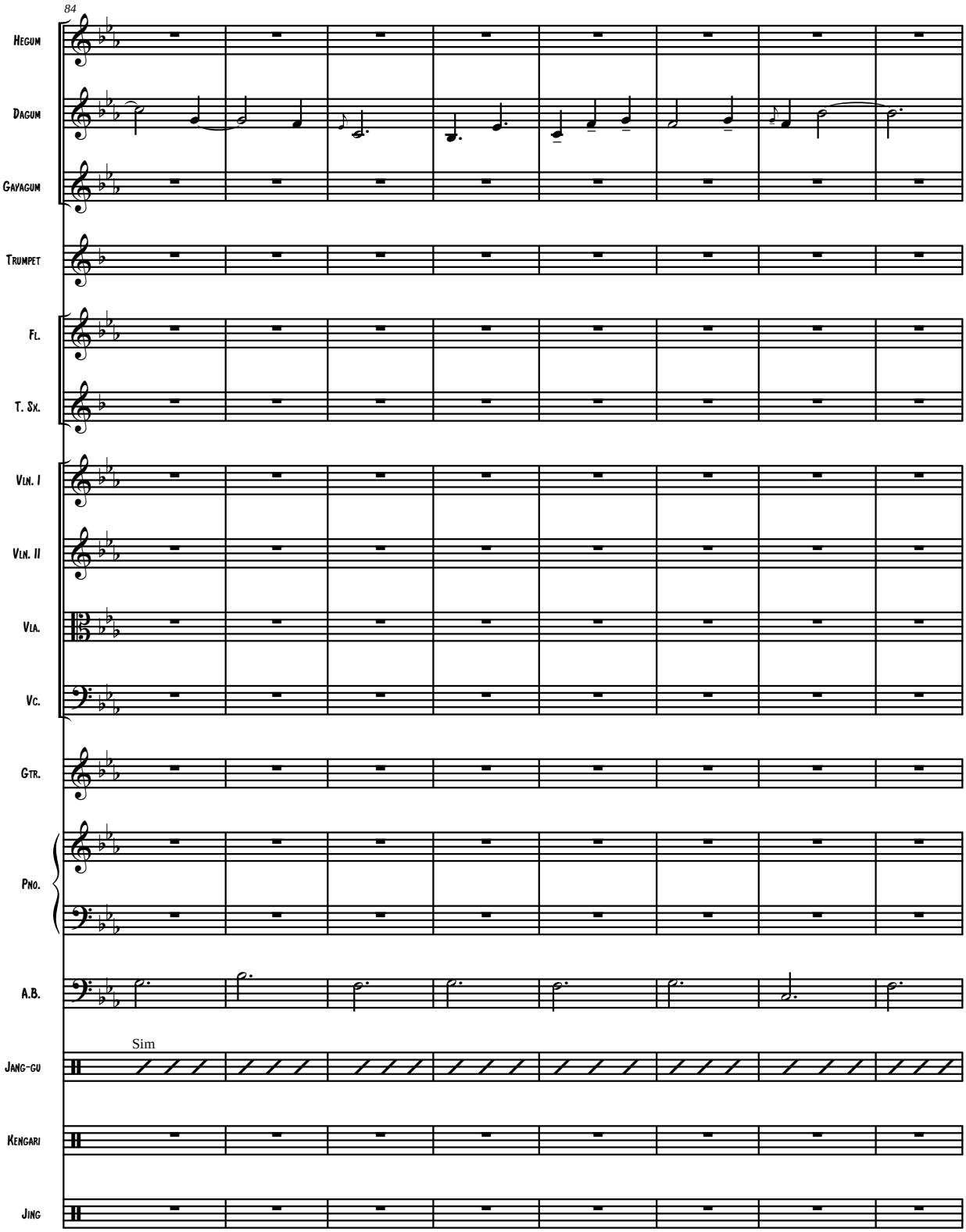

41
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
Pizz.
mf

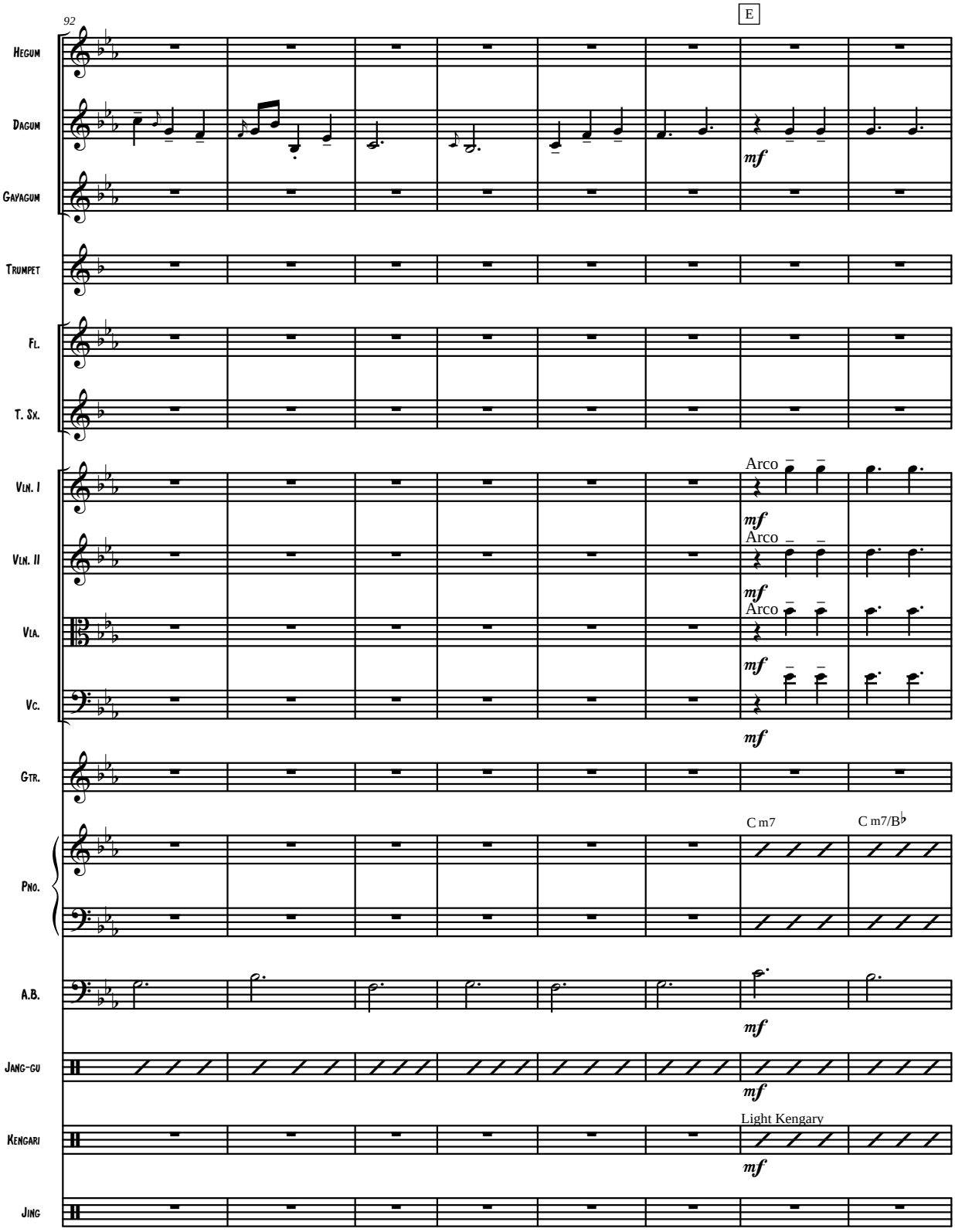

C
49
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing

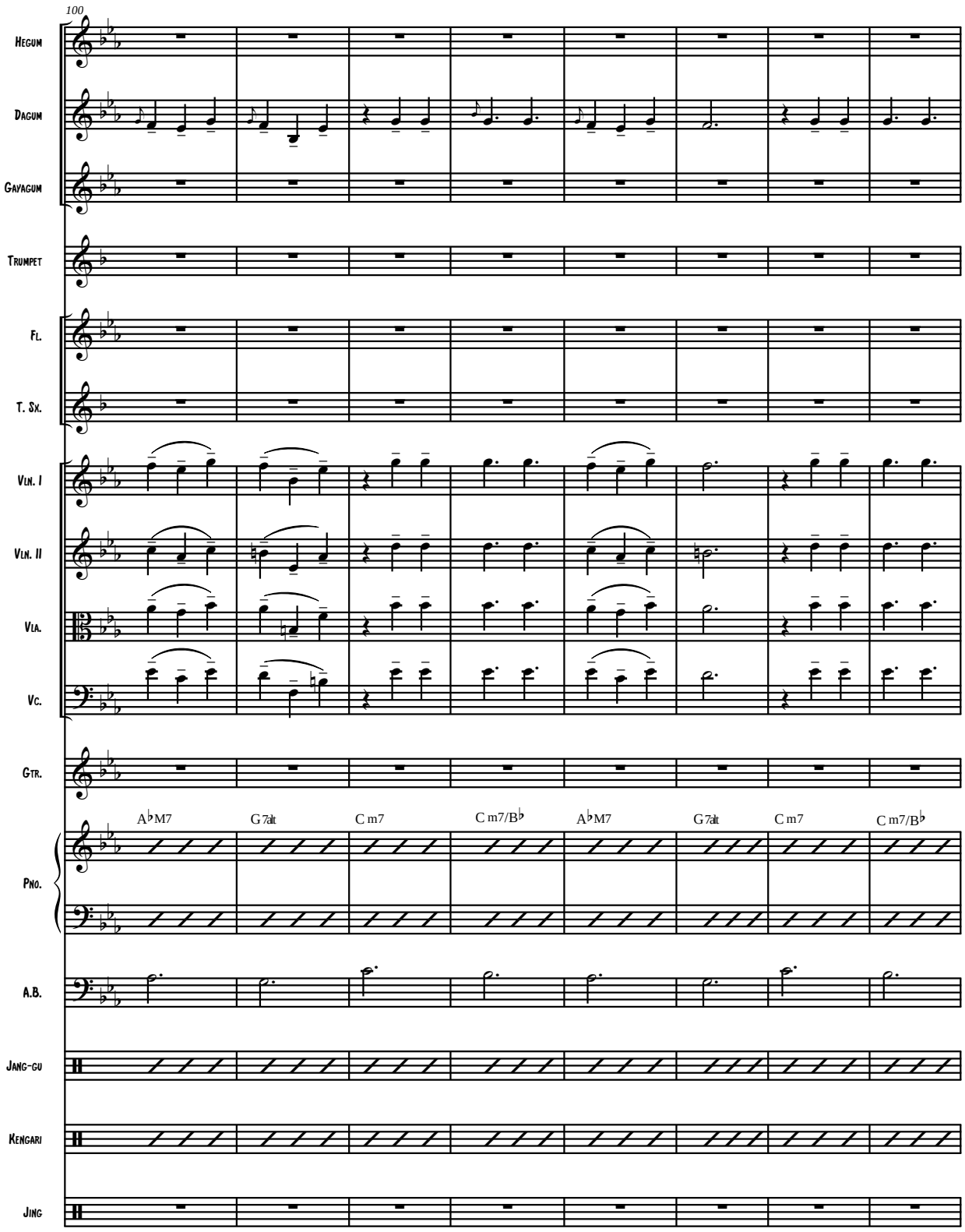

57
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
ff
C m11
G♭M7(♯11)
F m9
G 7sus4/A
G♭M7(♯11)
C 9/E
F m7(add4)

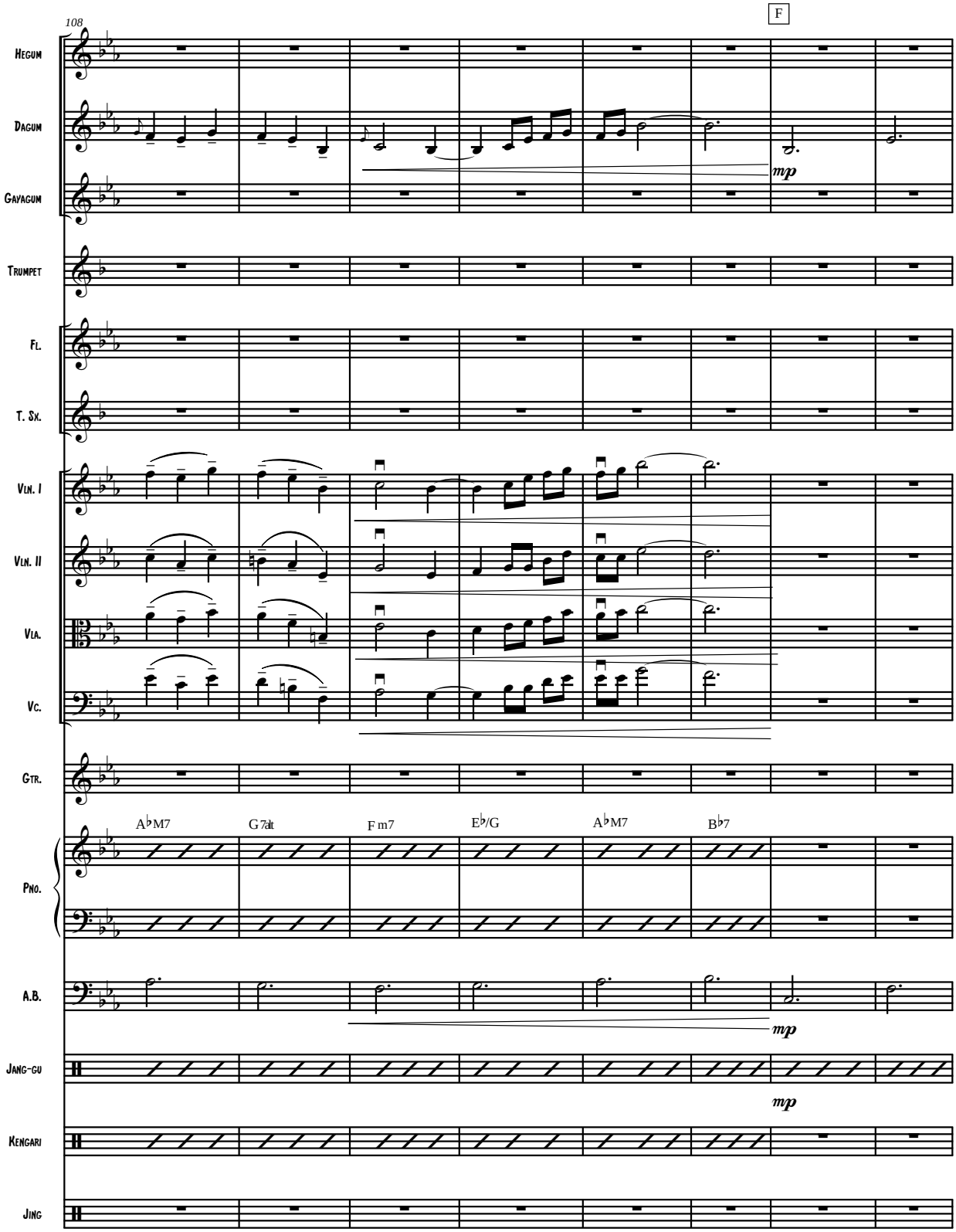

65
D
Hegum
Dagum
Gayagum
mp
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
mp
Jang-gu
Kengari
Jing
mf

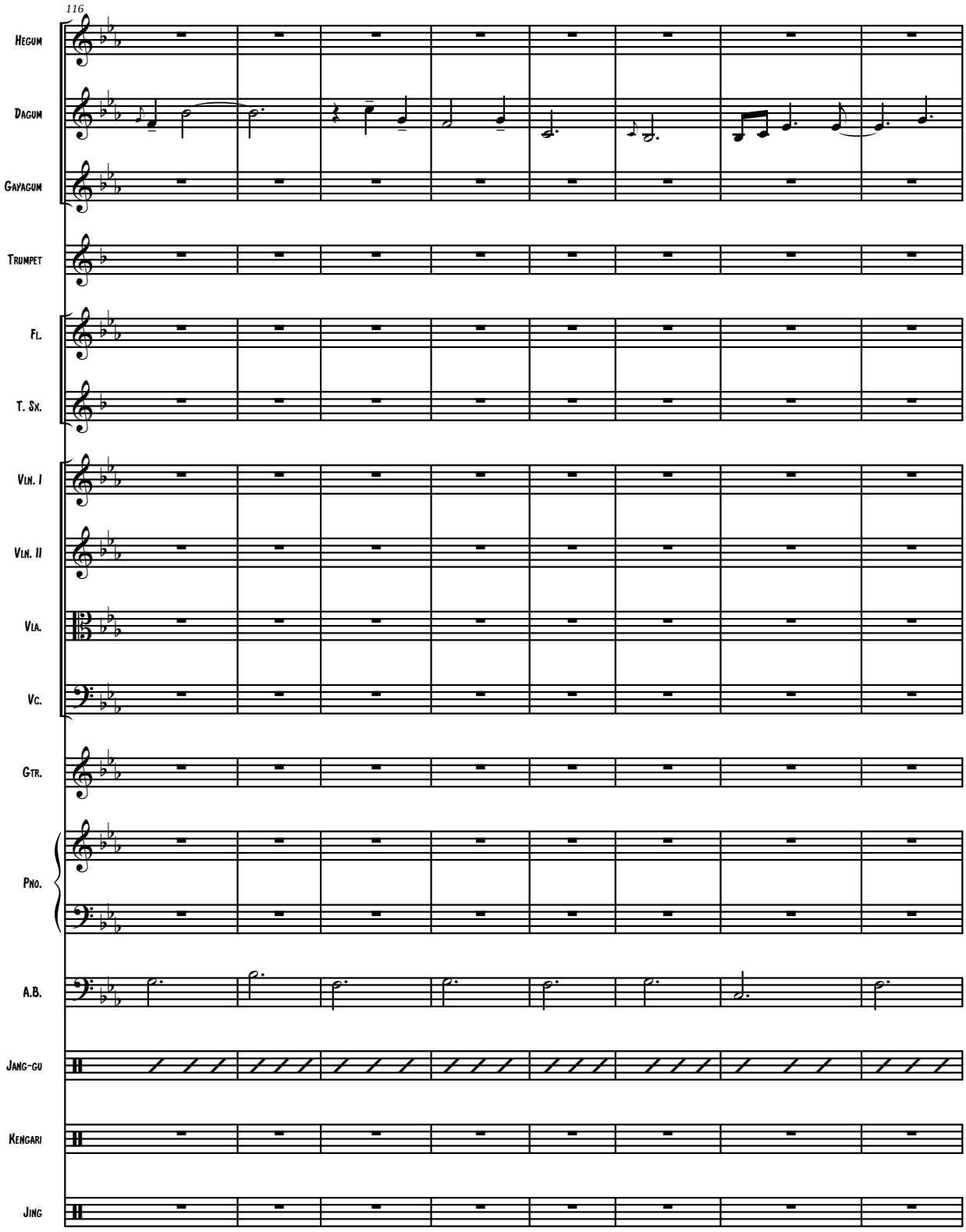

77
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
Light semachi feel
mp

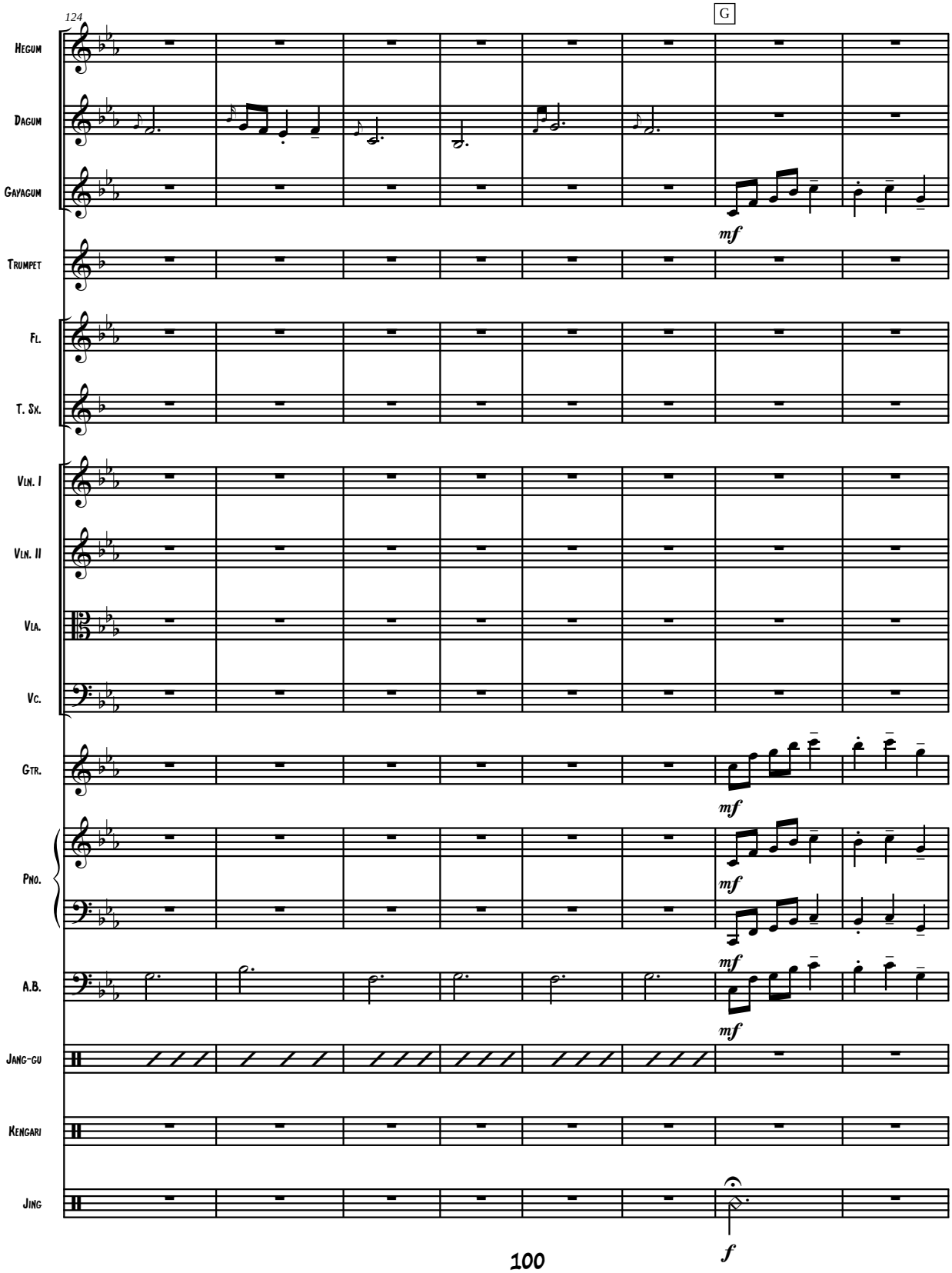

84
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Sim
Kengari
Jing

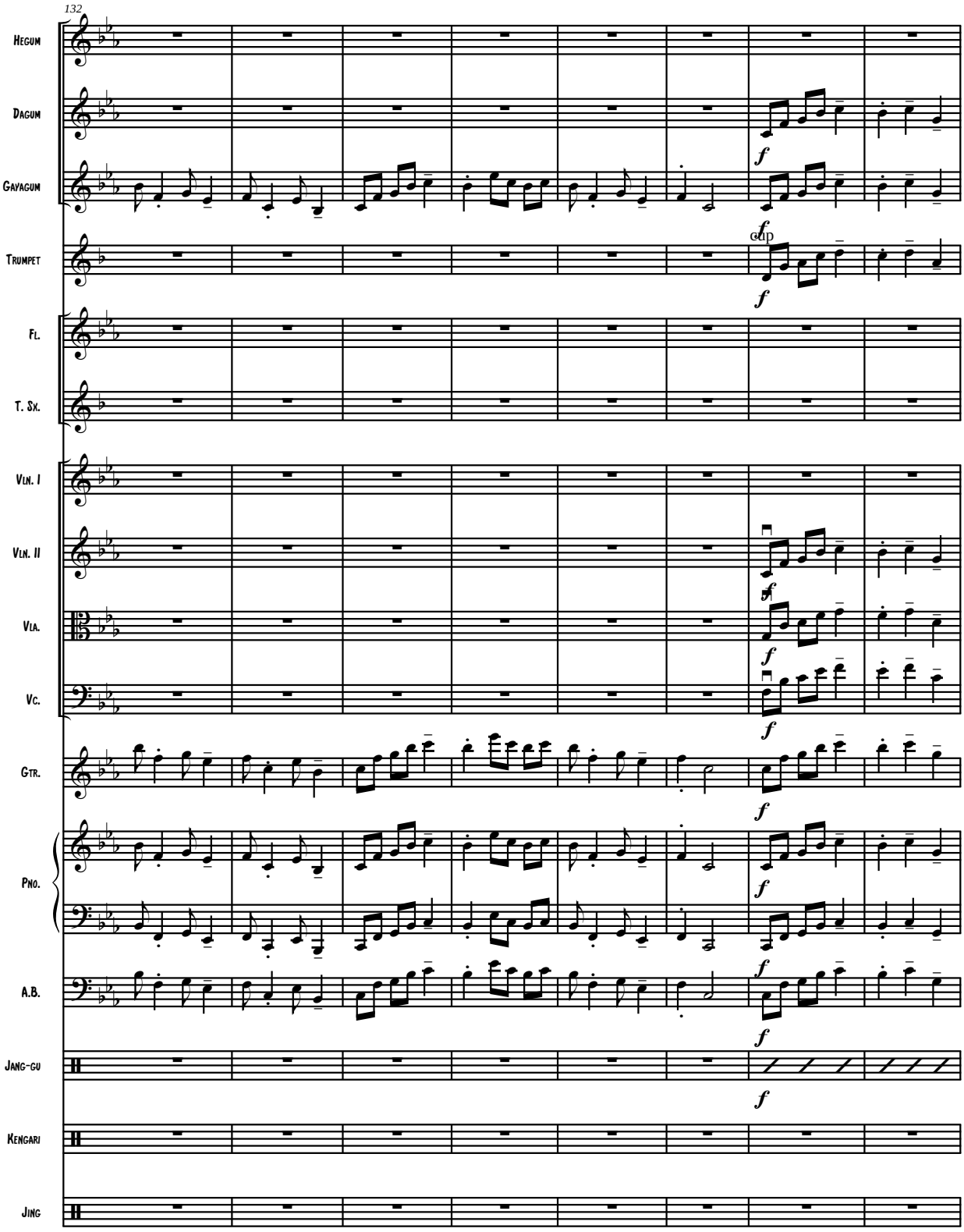

92
E
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
mf
Arco
C m7
C m7/B♭
Light Kengary

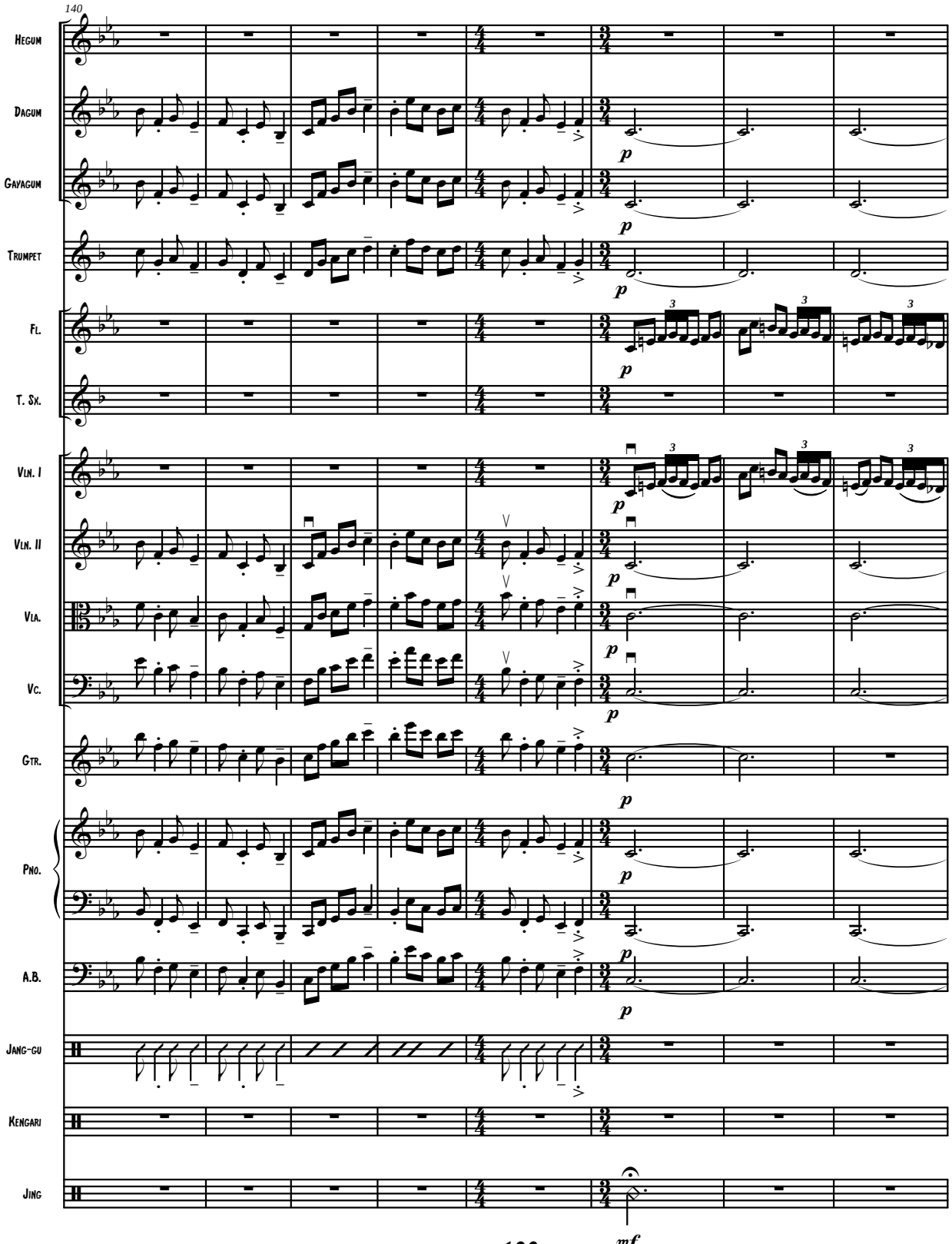

100
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
A♭M7
G7alt
C m7
C m7/B♭
A♭M7
G7alt
C m7
C m7/B♭

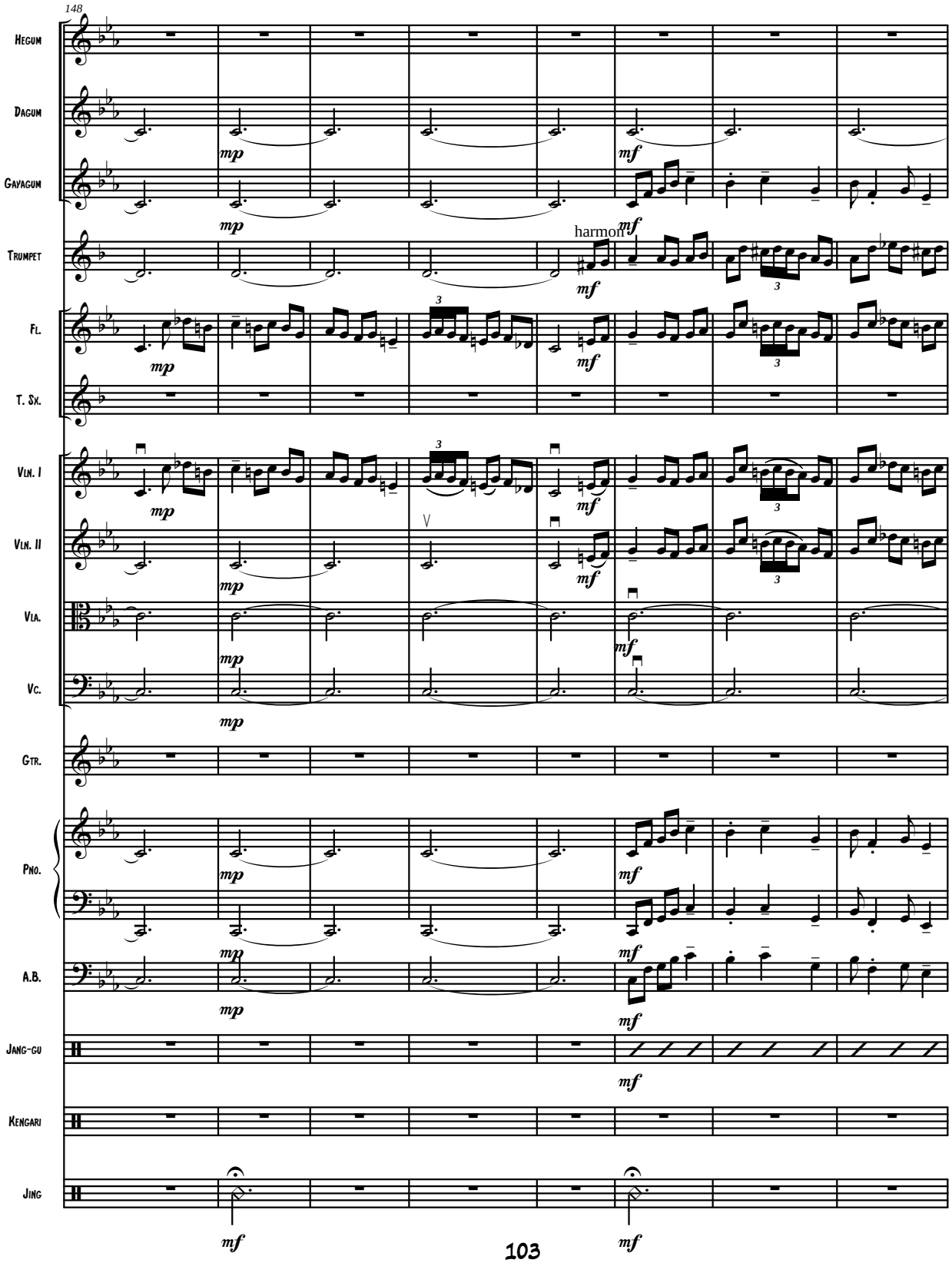

108
F
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
mp
A♭M7
G7alt
F m7
E♭/G
A♭M7
B♭7

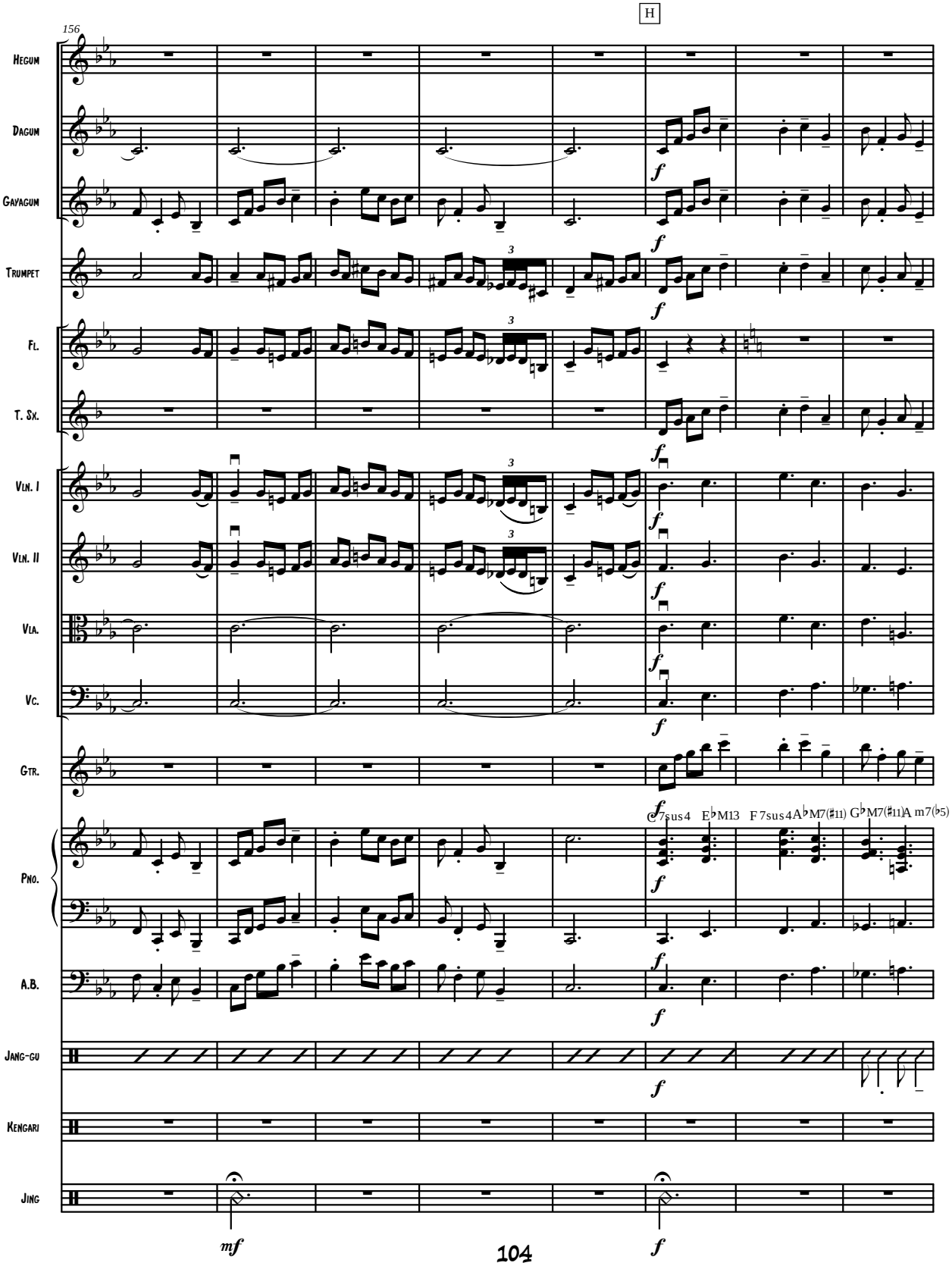

116
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing

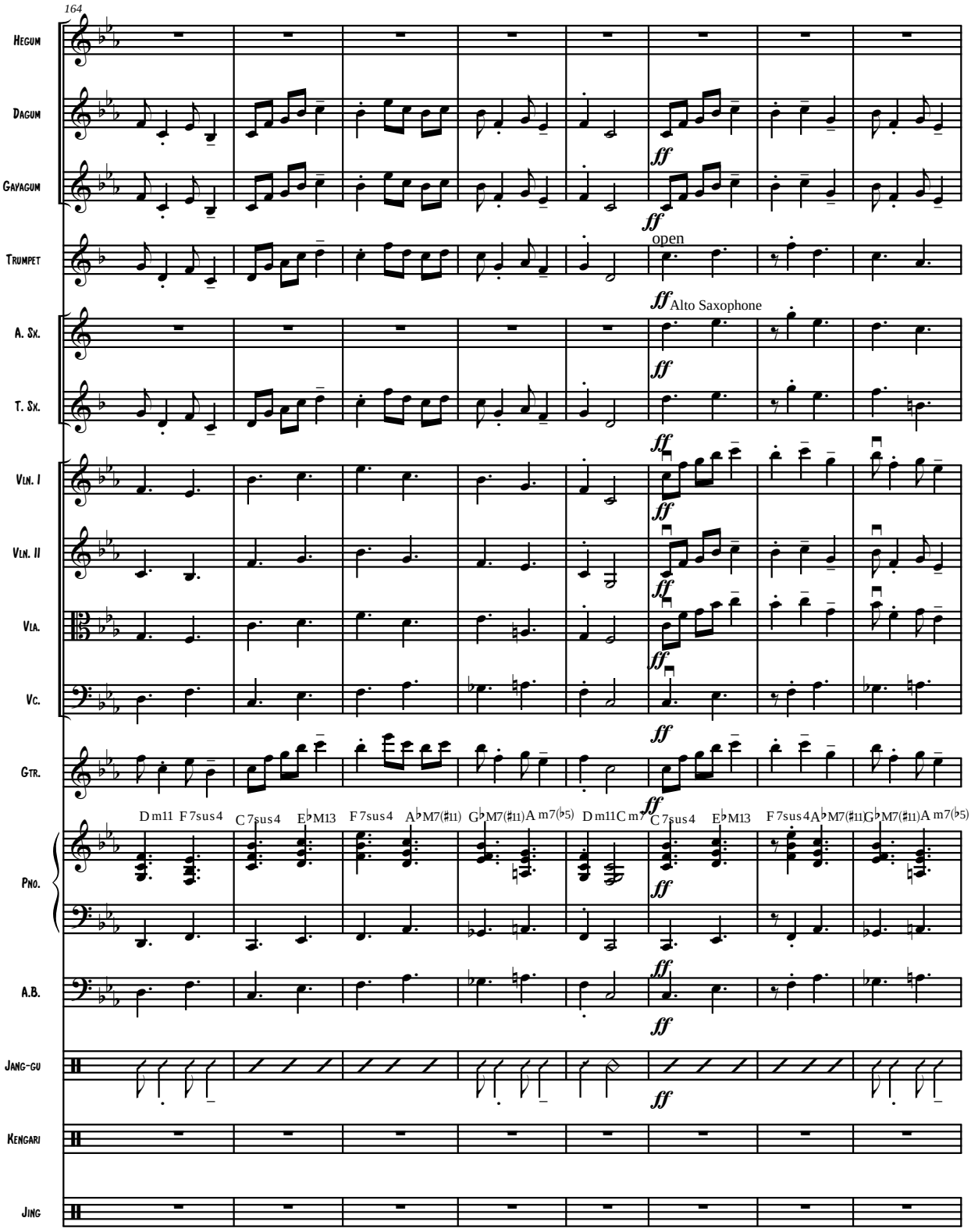

124
G
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
mf
f

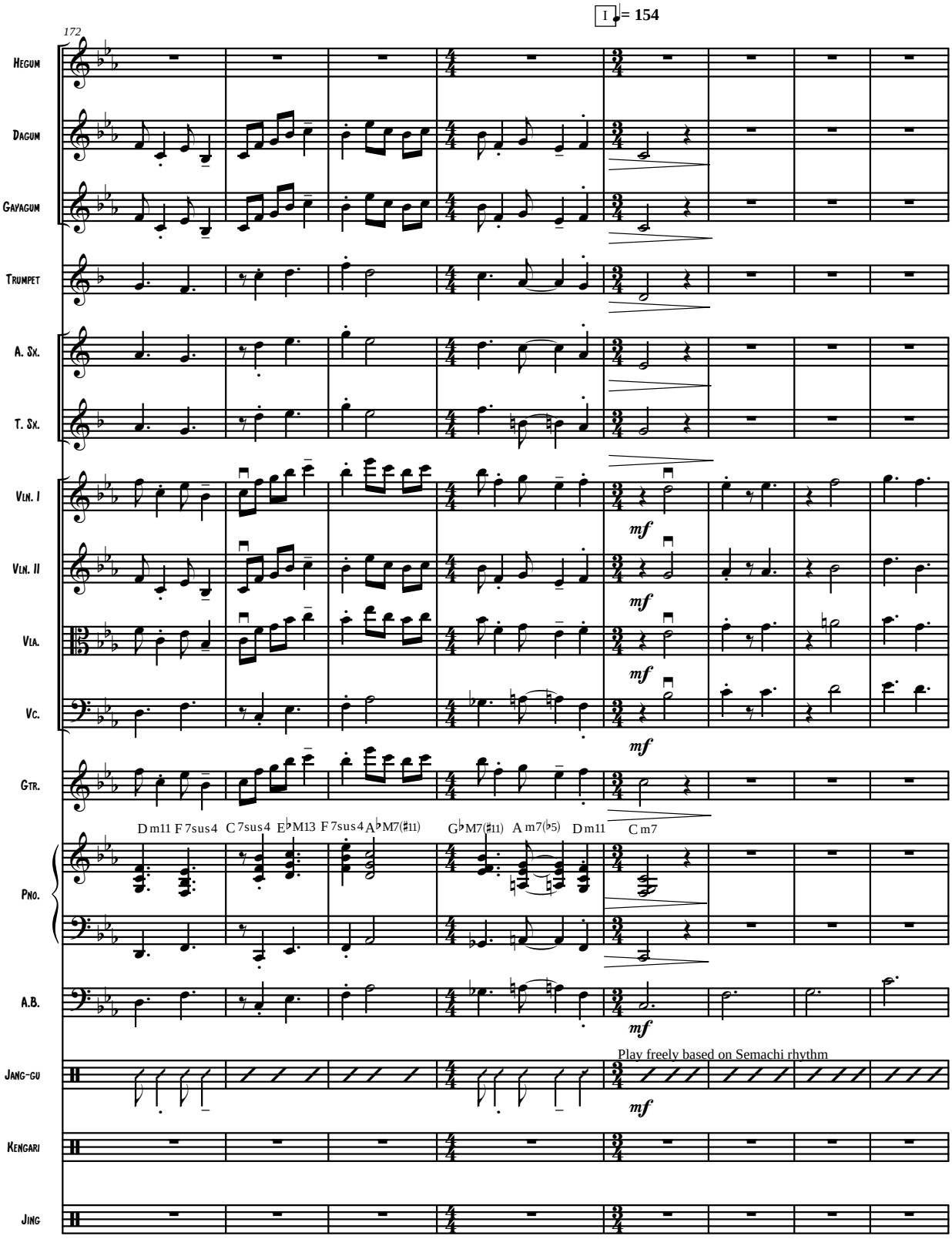

132
Hegum
Dagum
Gayagum
Trumpet
cup
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing

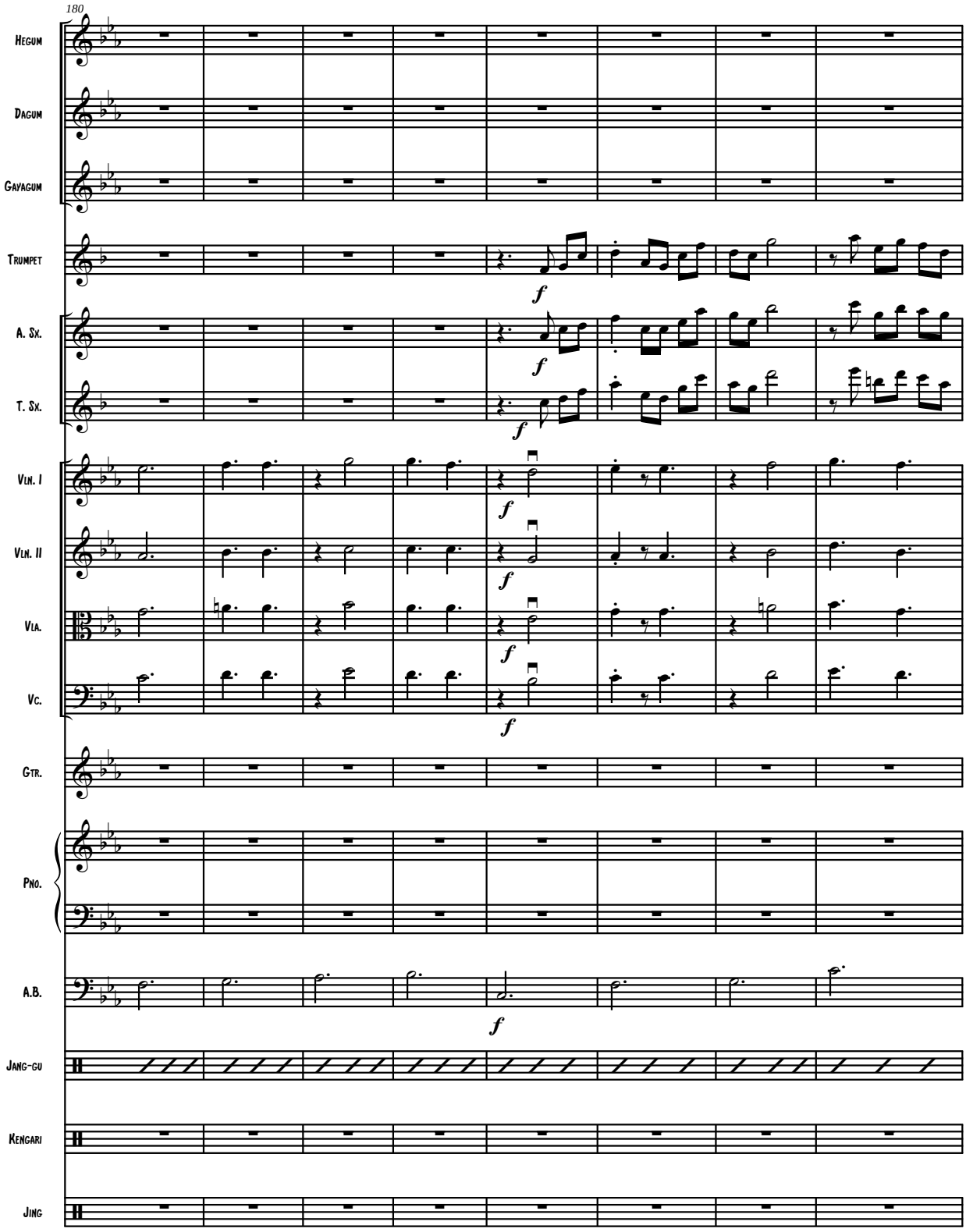

140
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
p
mf

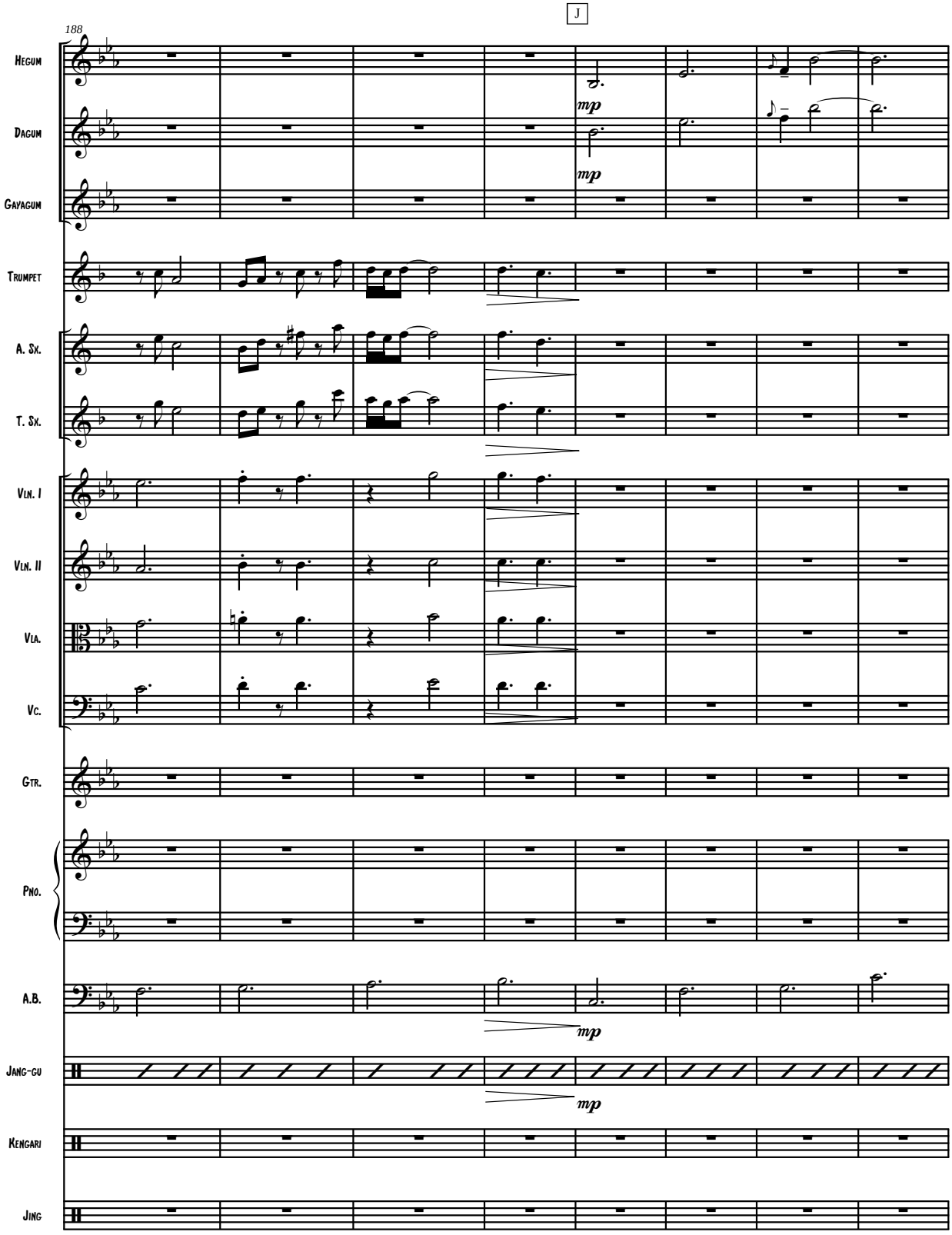

148
Hegum
Dagum
Gayagum
Trumpet
harmon
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
mp
mf

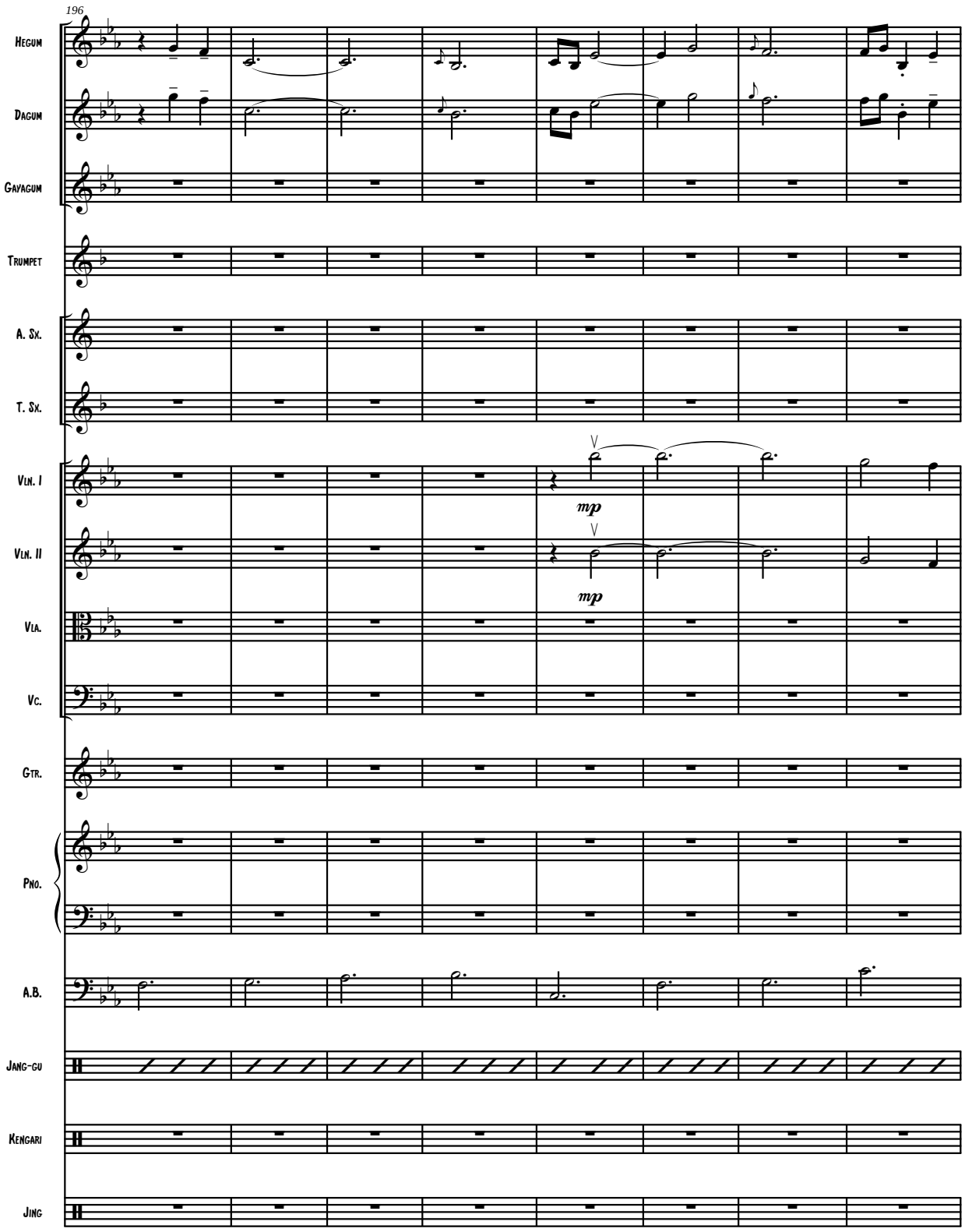

156
H
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
C7sus4
E♭M13
F7sus4
A♭M7(♯11)
G♭M7(♯11)
A m7(♭5)
f
mf

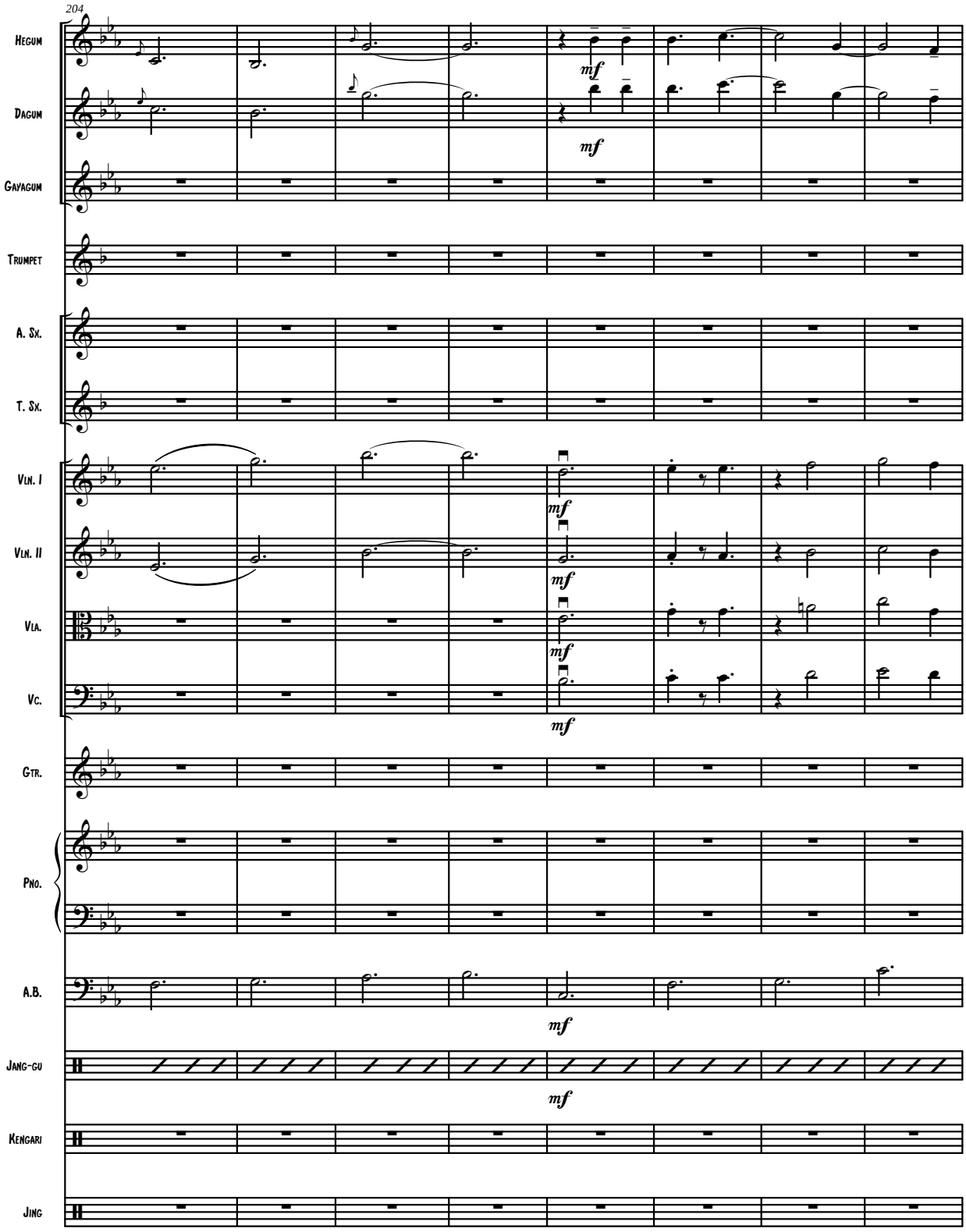

164
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
ff
open
Alto Saxophone
D m11 F 7sus4 C 7sus4 E♭M13 F 7sus4 A♭M7(♯11) G♭M7(♯11) A m7(♭5) D m11 C m7 C 7sus4 E♭M13 F 7sus4 A♭M7(♯11) G♭M7(♯11) A m7(♭5)

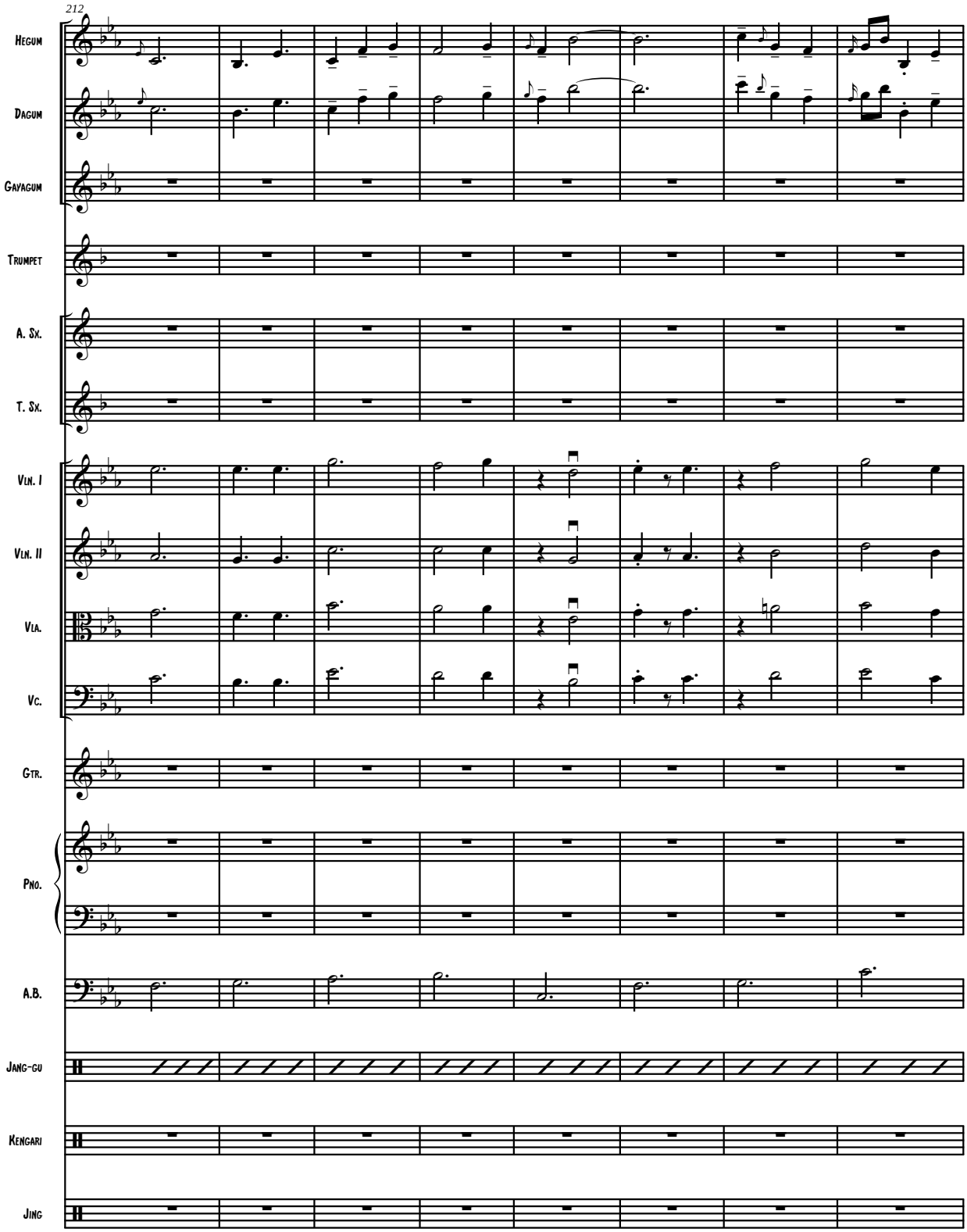

I
= 154
172
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
mf
D m11 F 7sus4 C 7sus4 E♭M13 F 7sus4 A♭M7(♯11) G♭M7(♯11) A m7(♭5) D m11 C m7
Play freely based on Semachi rhythm

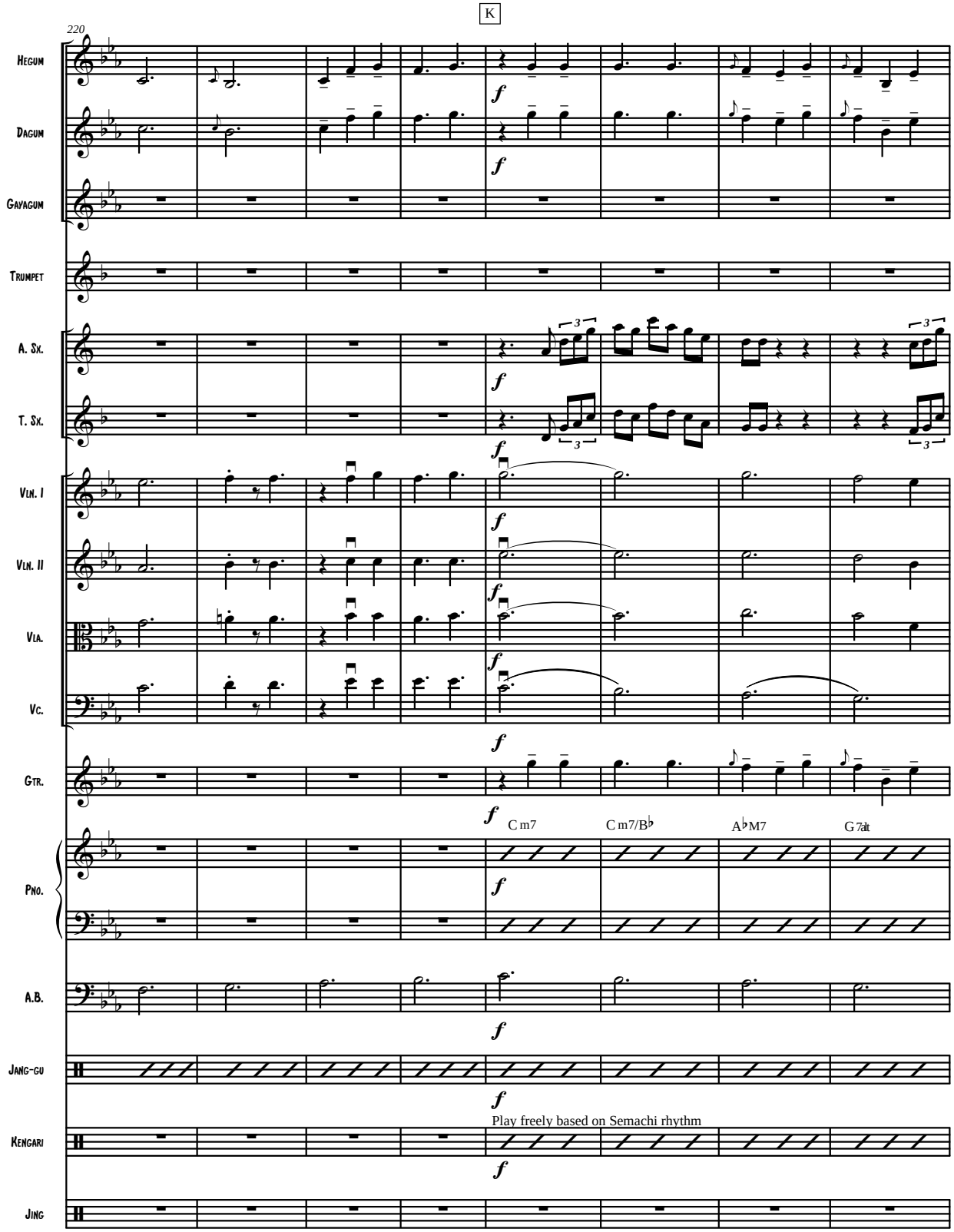

180
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
f

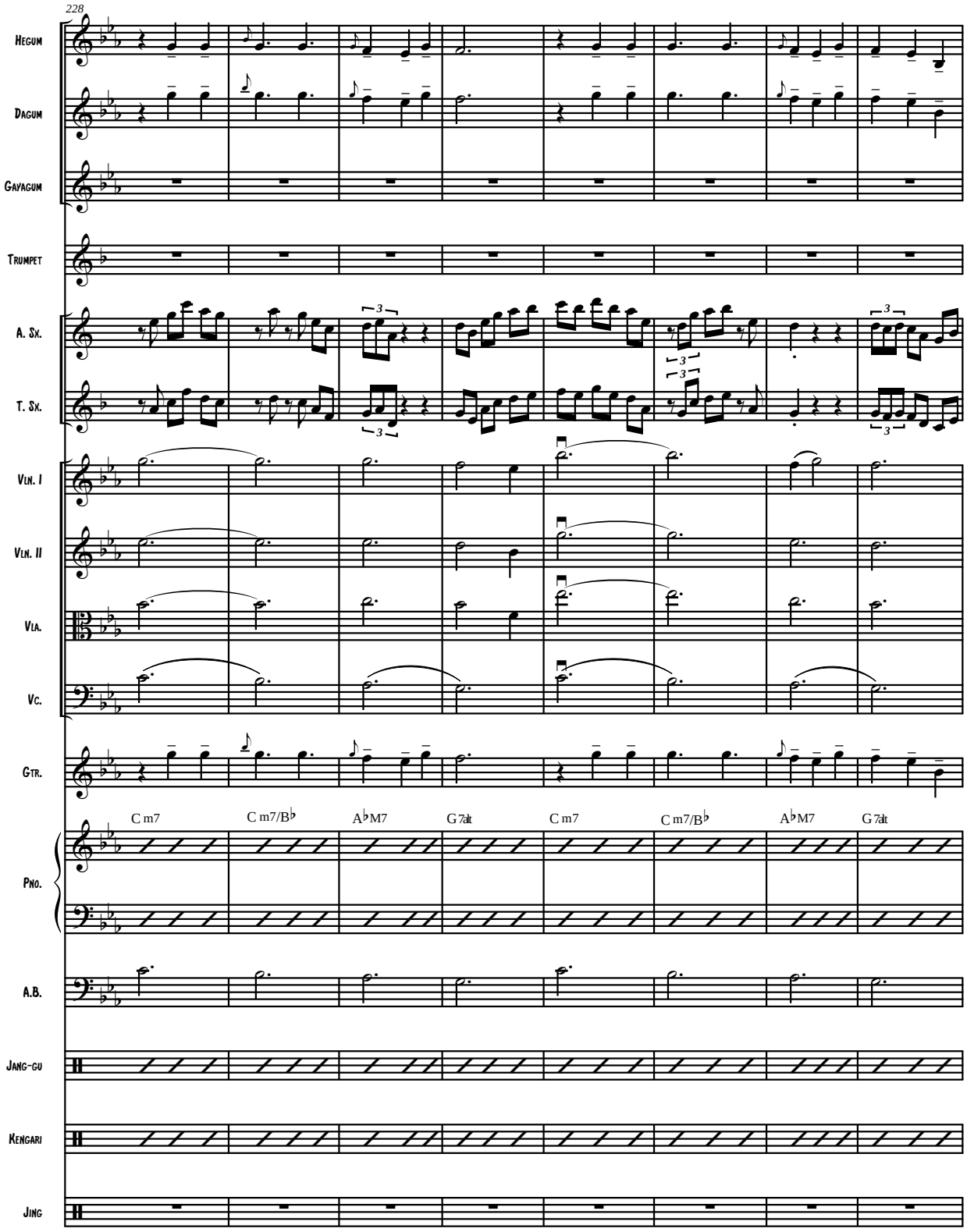

J
188
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
mp
mp
mp
mp

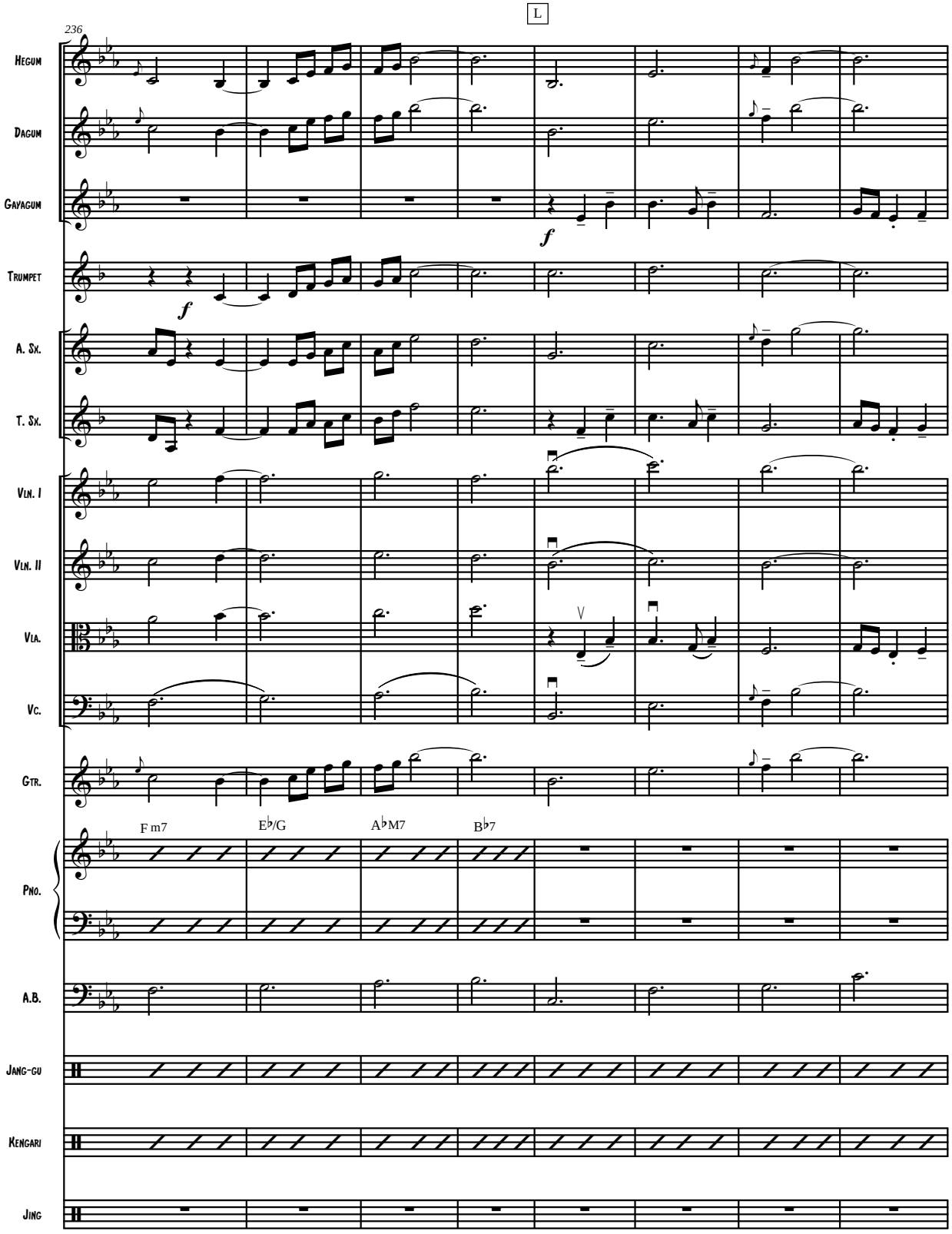

196
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
mp
mp

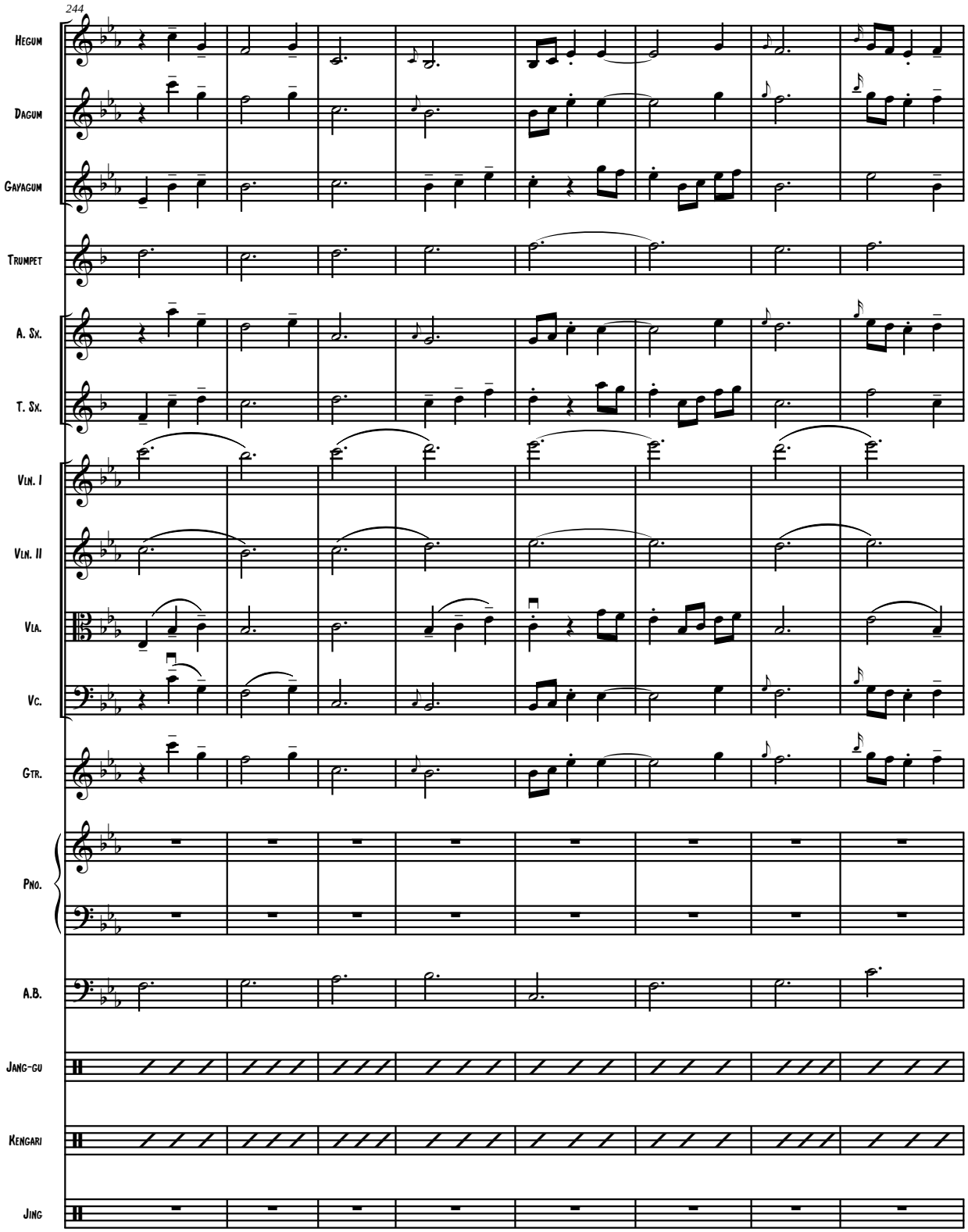

204
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
mf

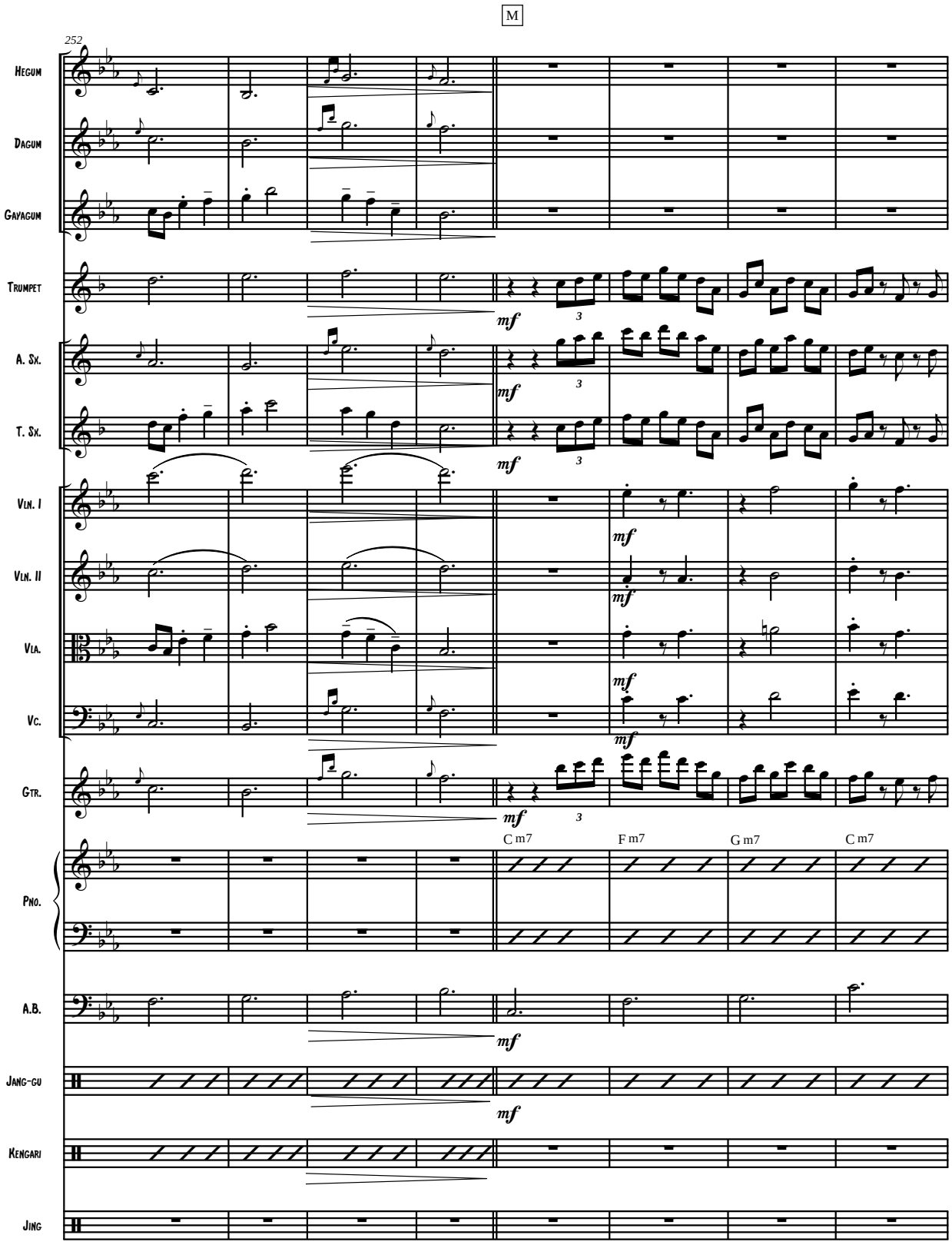

212
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing

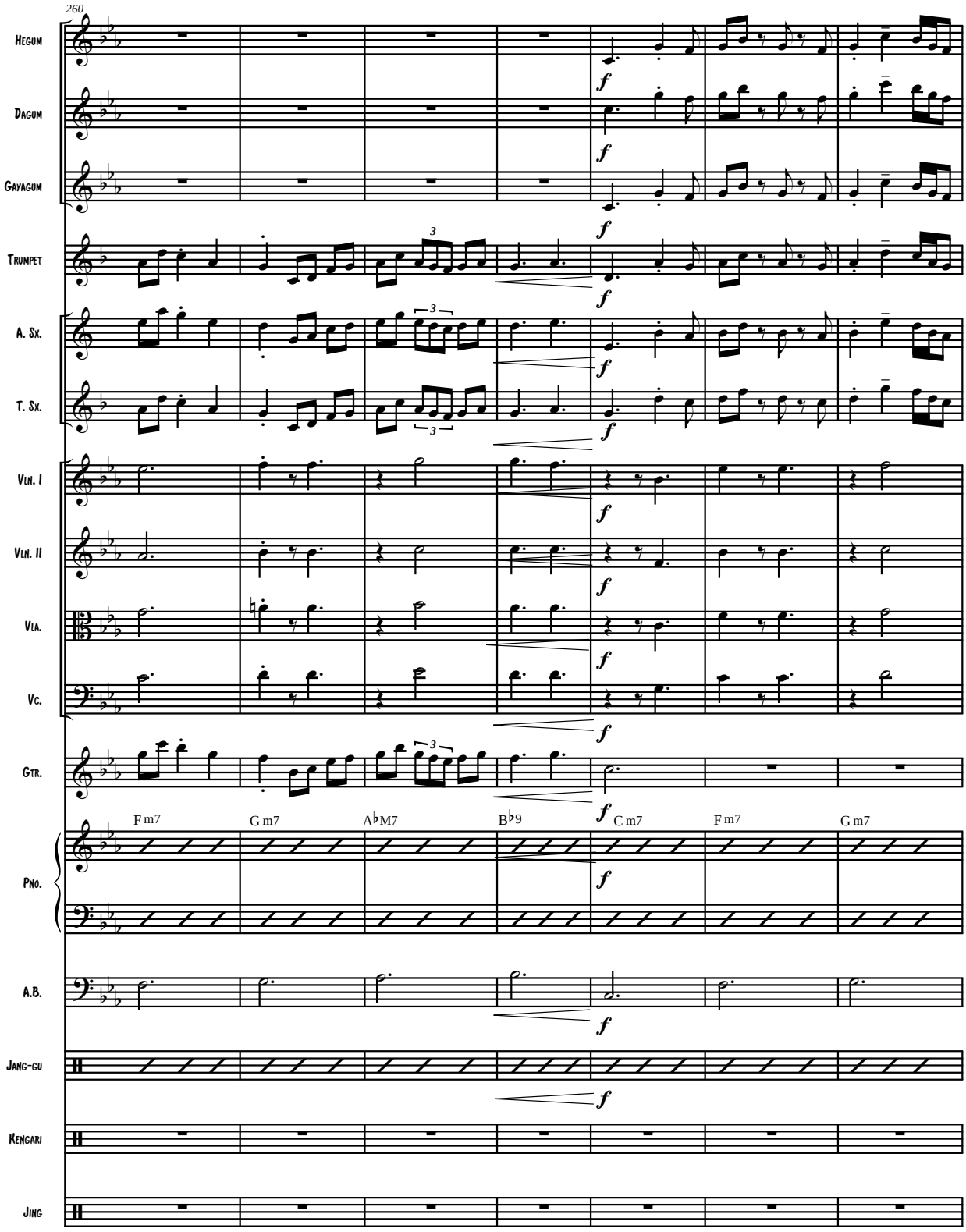

K
220
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
C m7
C m7/B♭
A♭M7
G 7alt
Play freely based on Semachi rhythm

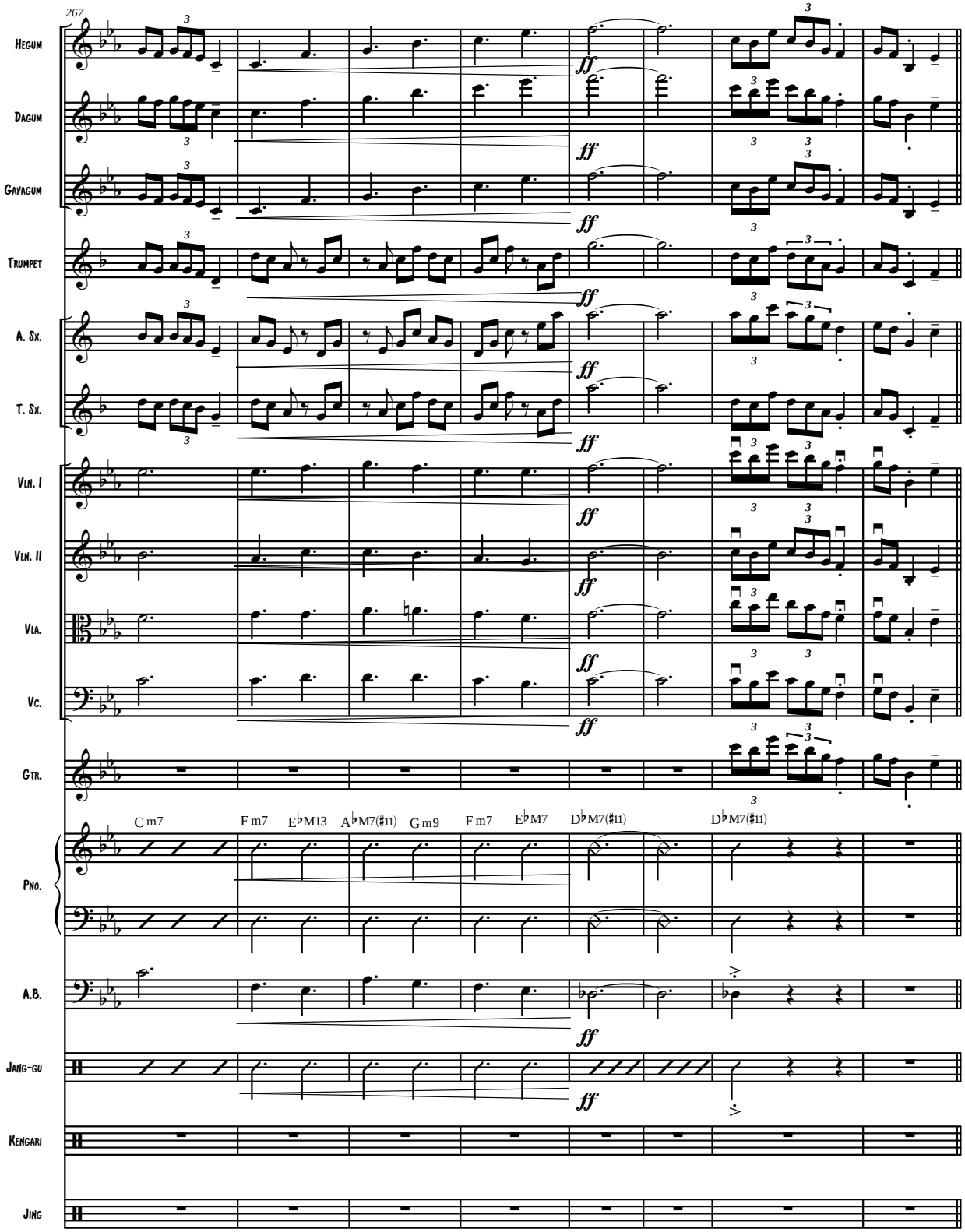

228
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
C m7
C m7/B♭
A♭M7
G7alt
C m7
C m7/B♭
A♭M7
G7alt

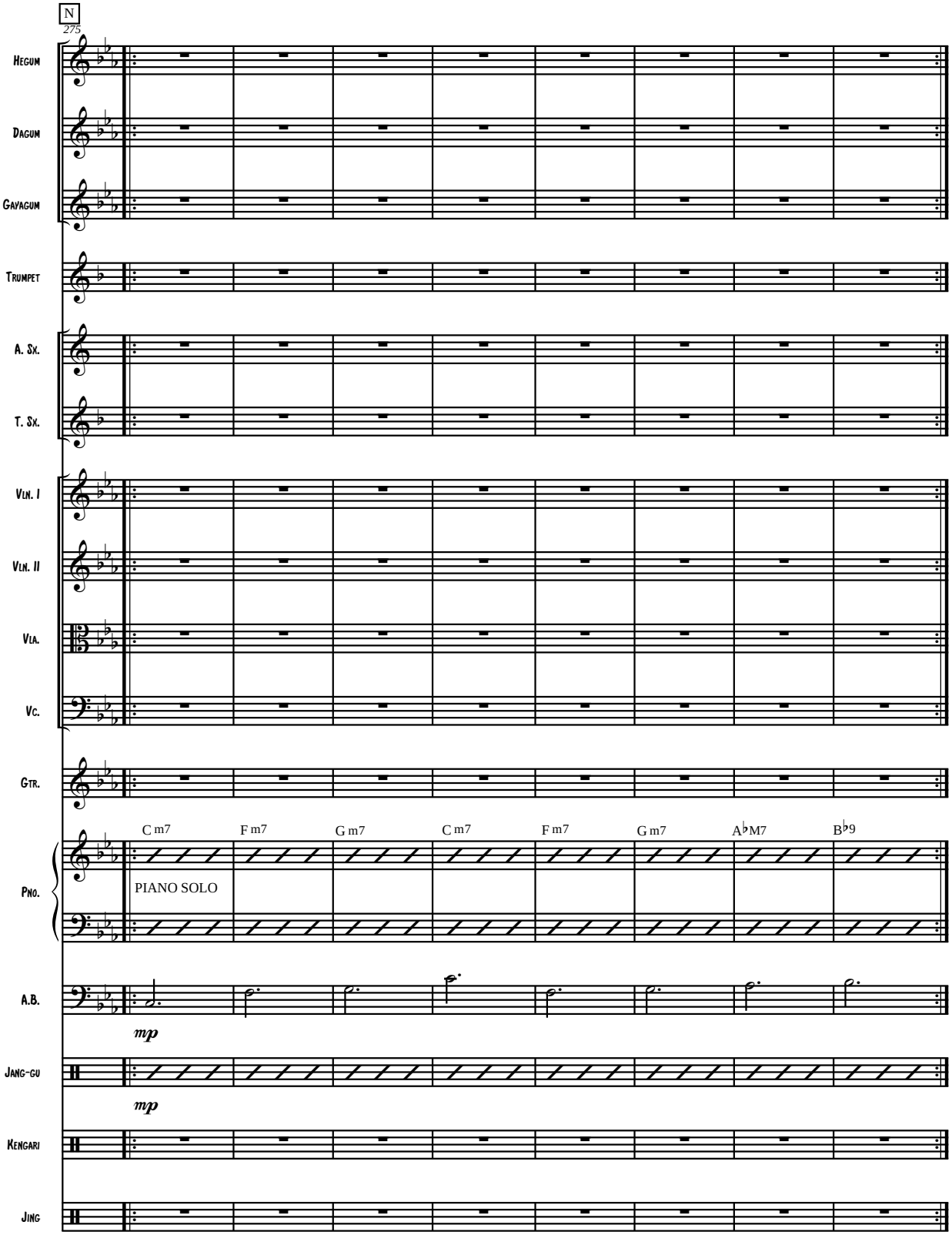

L
236
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
f
f
F m7
E♭/G
A♭M7
B♭7

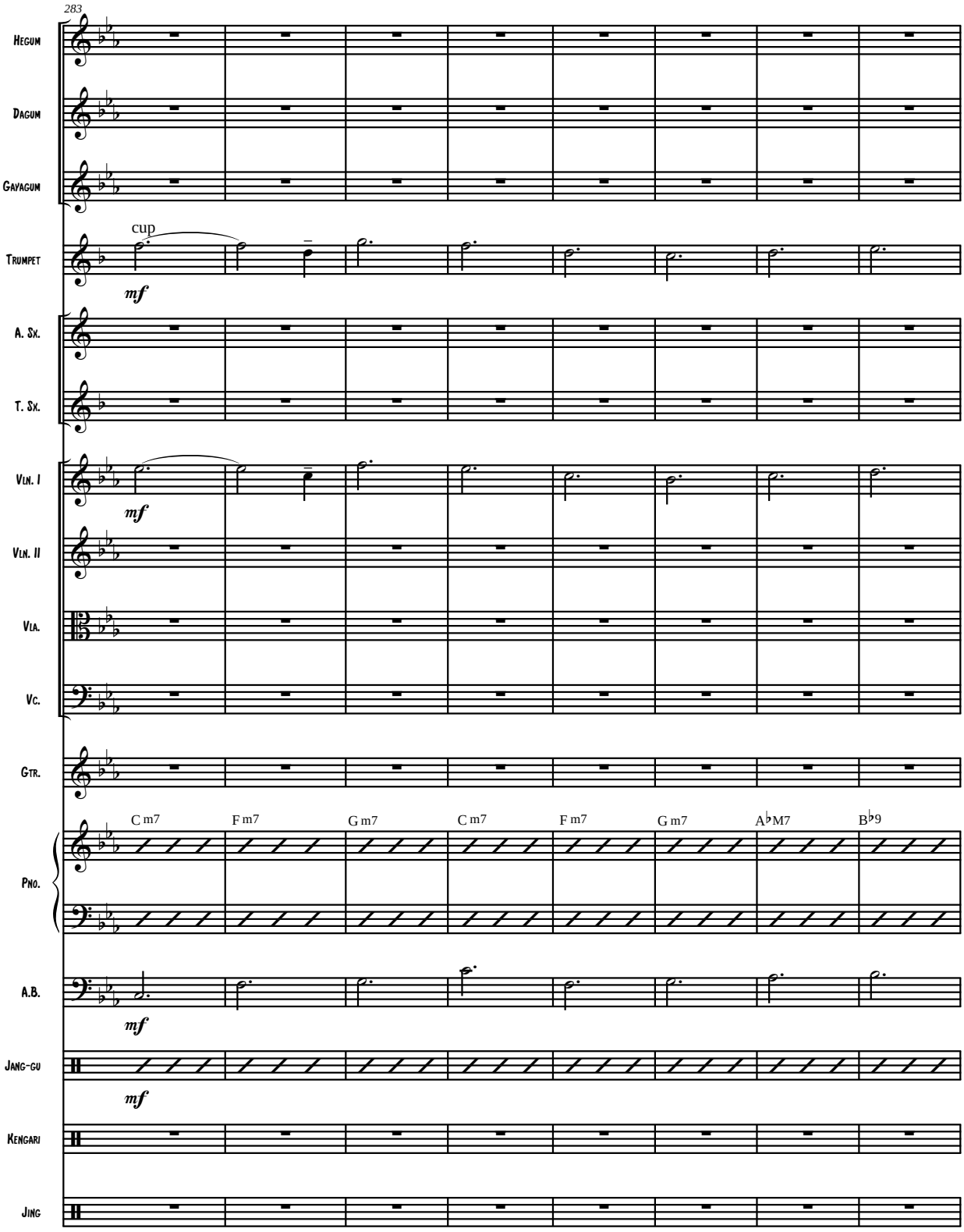

244
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing

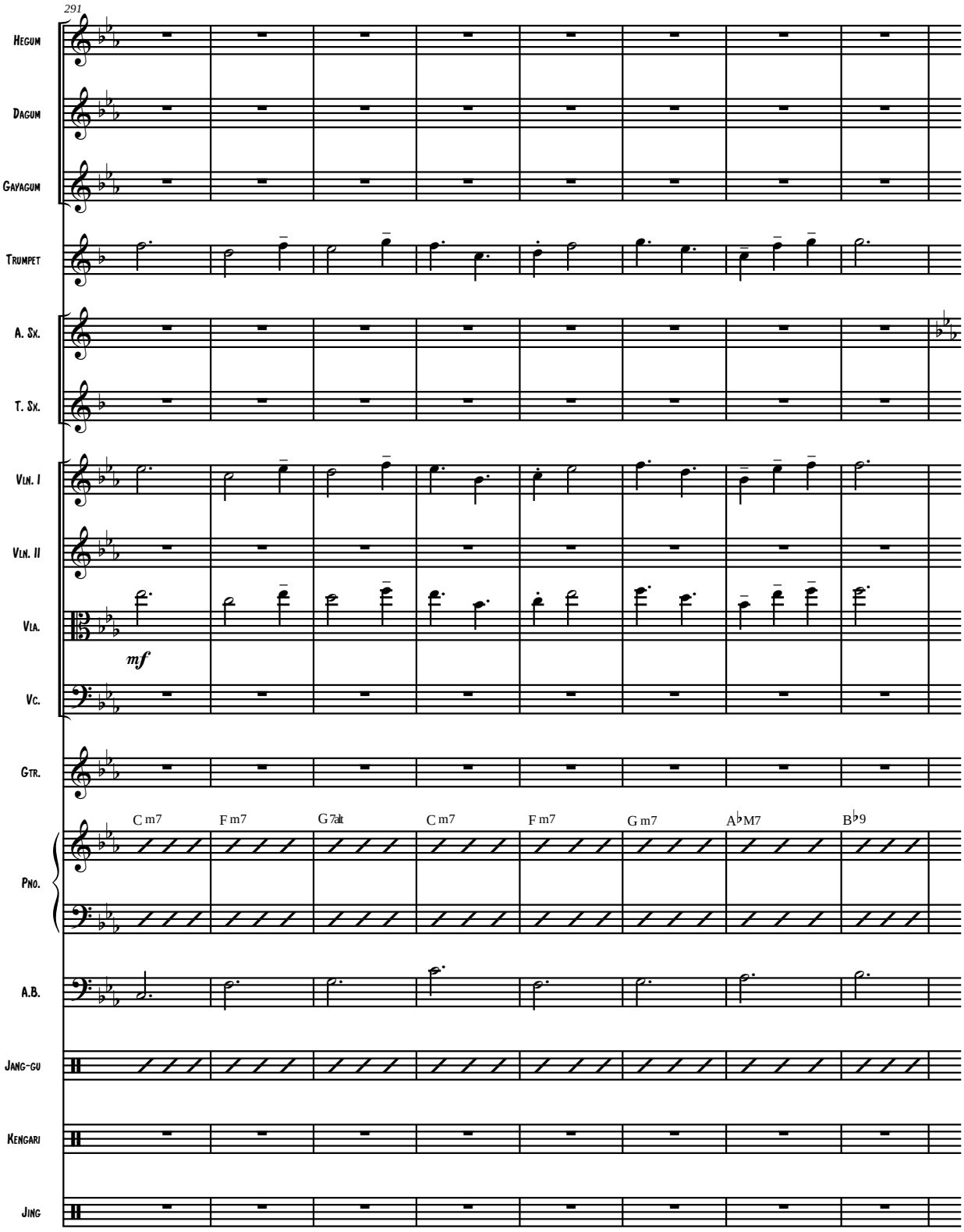

M
252
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
mf
C m7
F m7
G m7
C m7

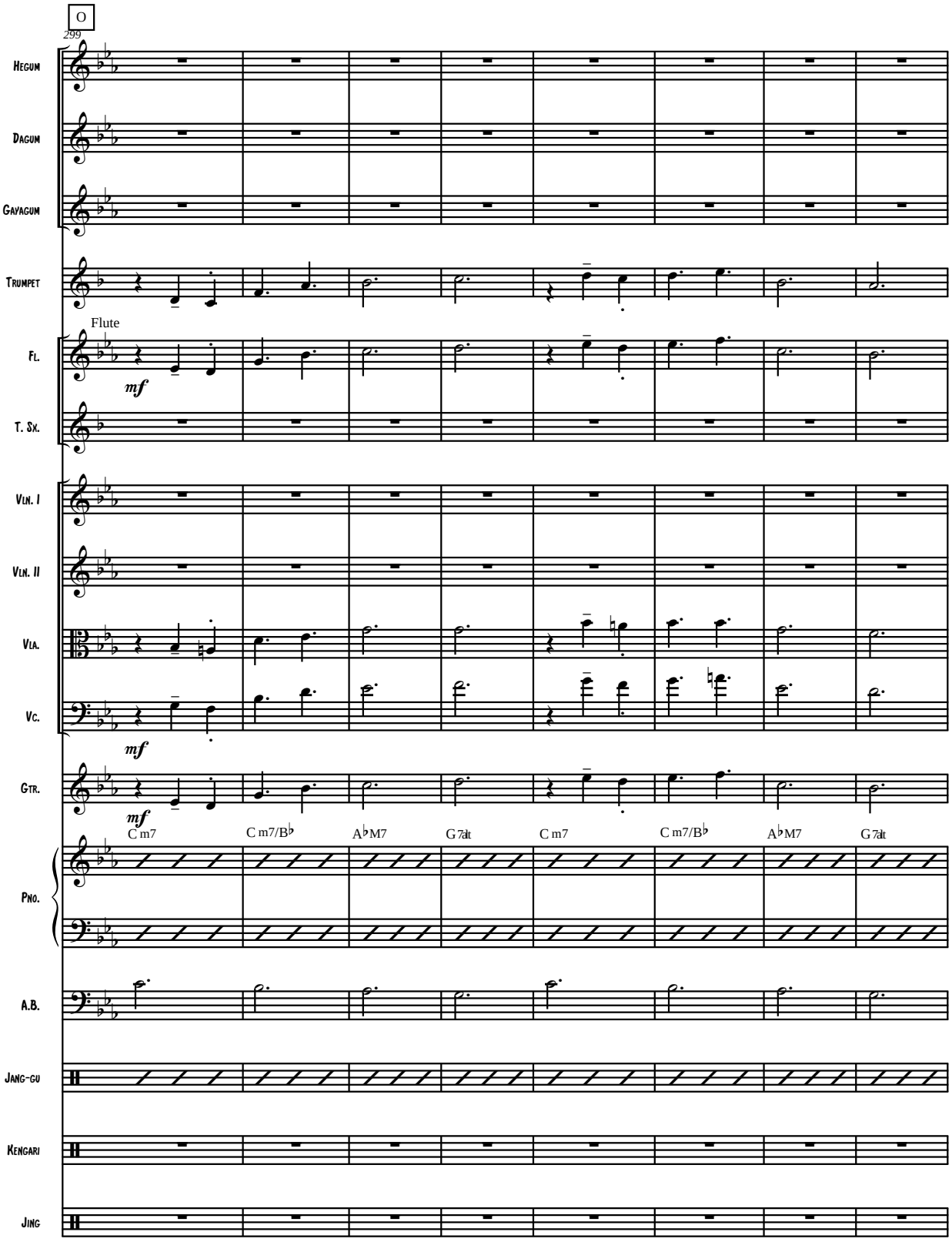

260
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
F m7
G m7
A♭M7
B♭9
C m7
F m7
G m7
f

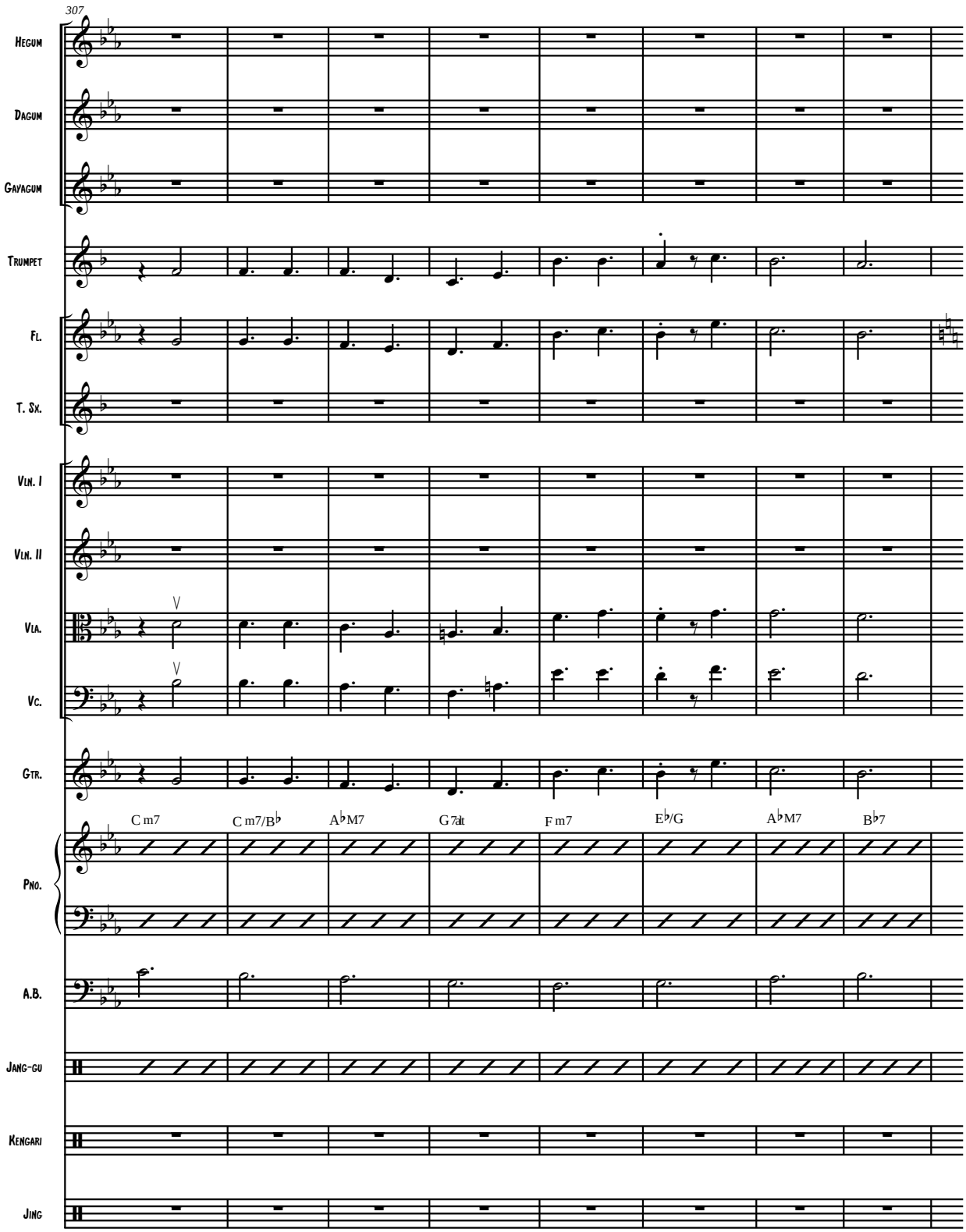

267
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
C m7
F m7
E♭M13
A♭M7(♯11)
G m9
F m7
E♭M7
D♭M7(♯11)
D♭M7(♯11)
ff

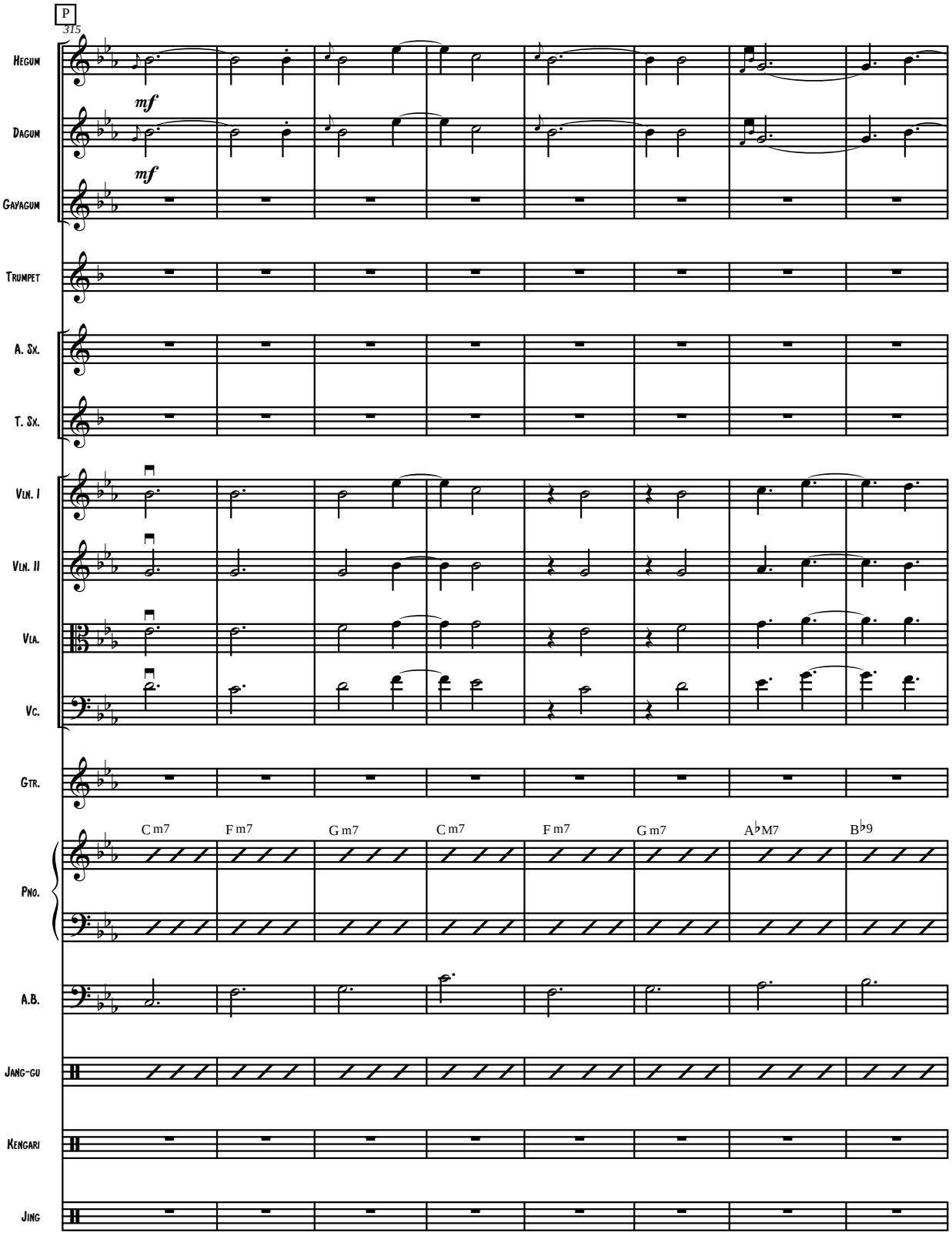

N
275
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
C m7
F m7
G m7
C m7
F m7
G m7
A♭M7
B♭9
PIANO SOLO
A.B.
mp
Jang-gu
mp
Kengari
Jing

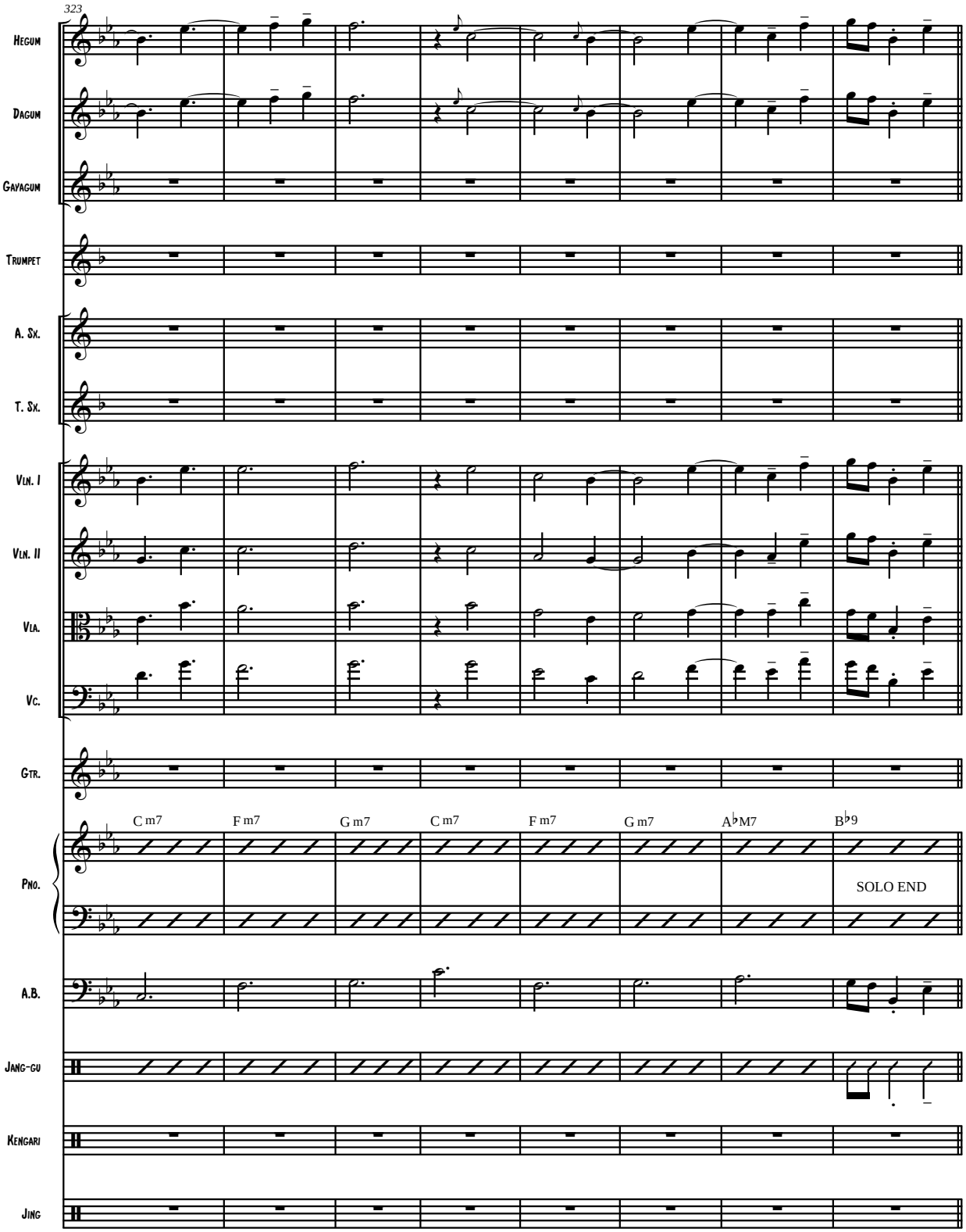

283
Hegum
Dagum
Gayagum
Trumpet
cup
mf
A. Sx.
T. Sx.
Vln. I
mf
Vln. II
Vla.
Vc.
Gtr.
C m7
F m7
G m7
C m7
F m7
G m7
A♭M7
B♭9
Pno.
A.B.
mf
Jang-gu
mf
Kengari
Jing

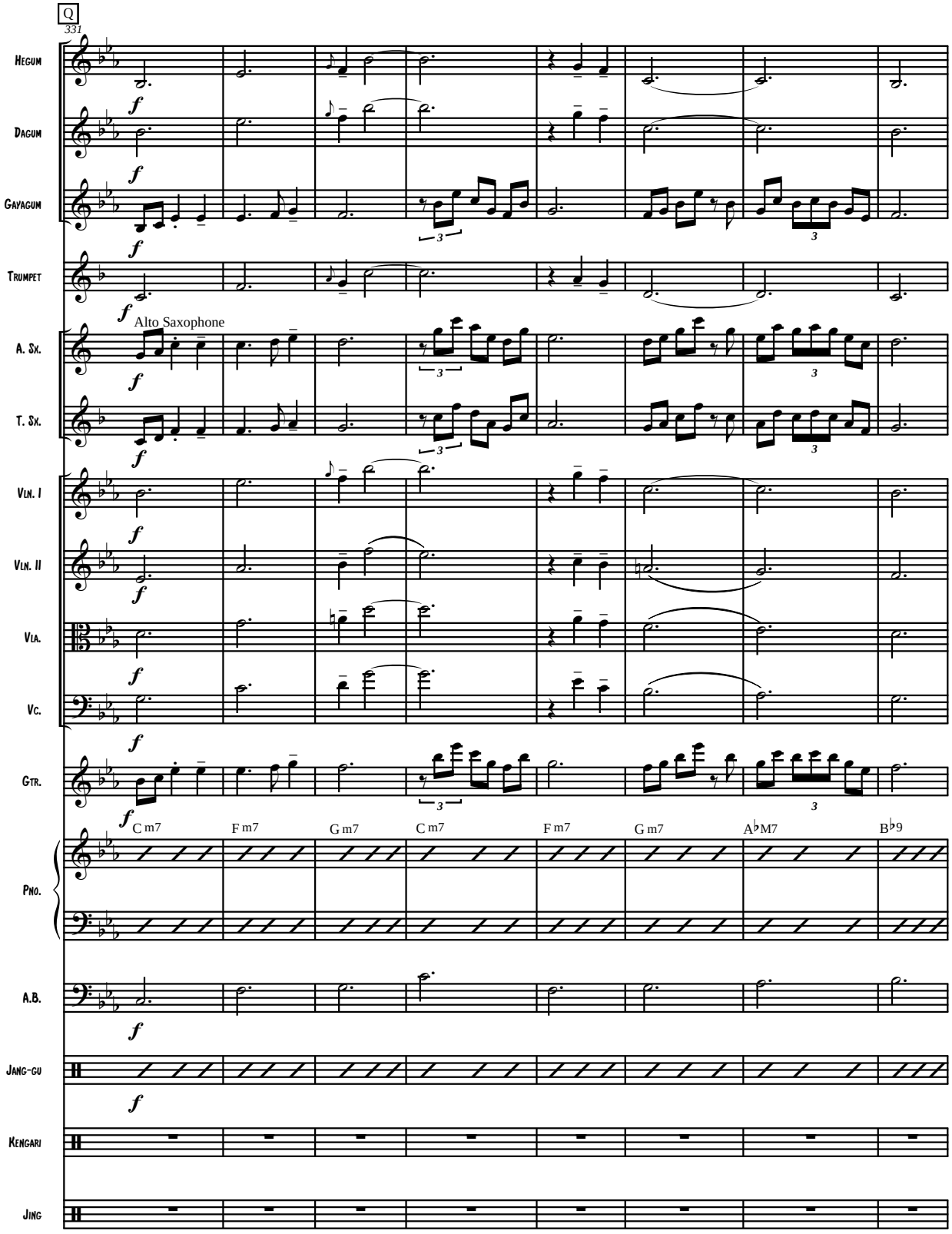

291
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
mf
Vc.
Gtr.
C m7
F m7
G 7alt
C m7
F m7
G m7
A♭M7
B♭9
Pno.
A.B.
Jang-gu
Kengari
Jing

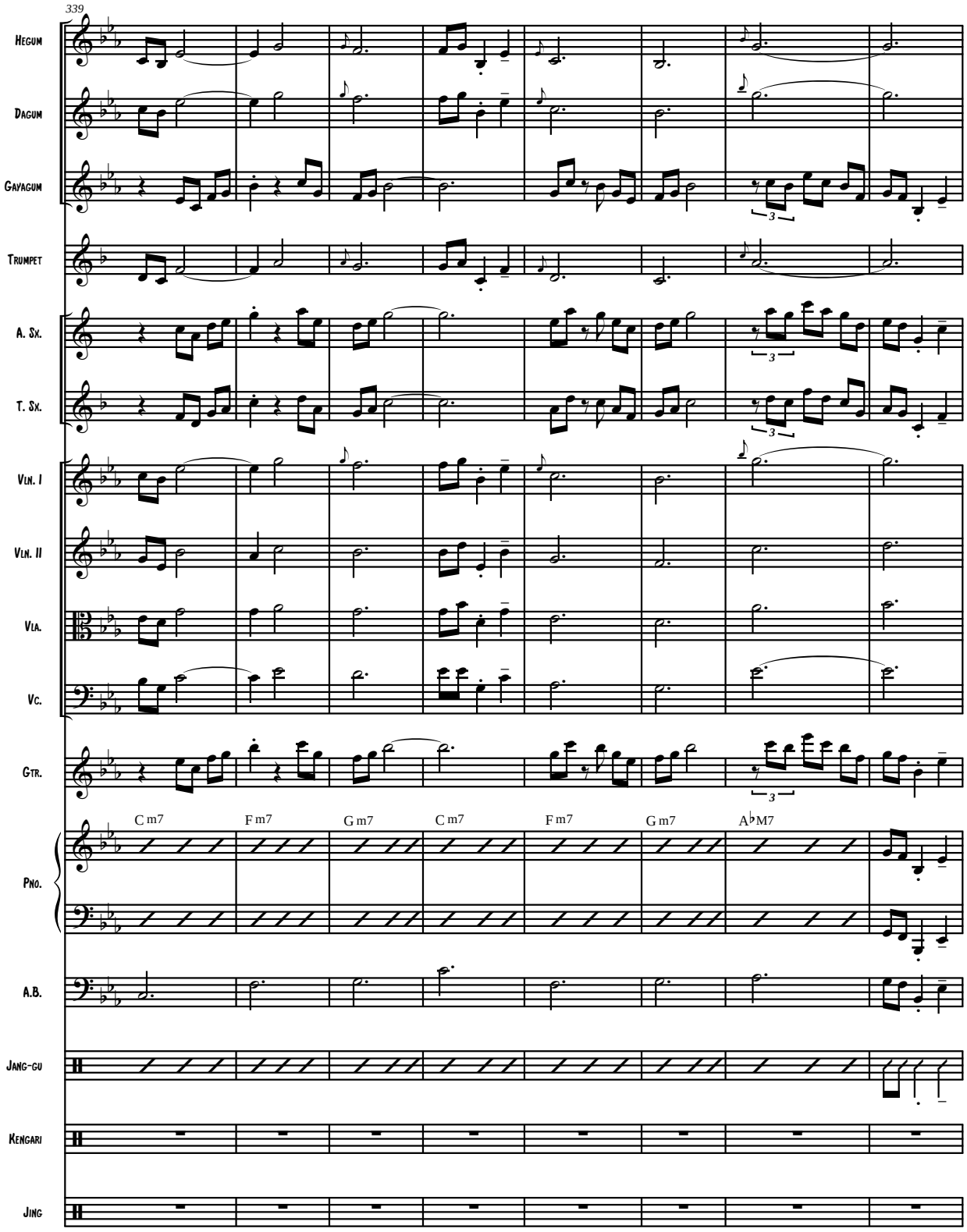

O
299
Hegum
Dagum
Gayagum
Trumpet
Flute
Fl.
mf
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
mf
Gtr.
mf
C m7
C m7/B♭
A♭M7
G 7alt
C m7
C m7/B♭
A♭M7
G 7alt
Pno.
A.B.
Jang-gu
Kengari
Jing

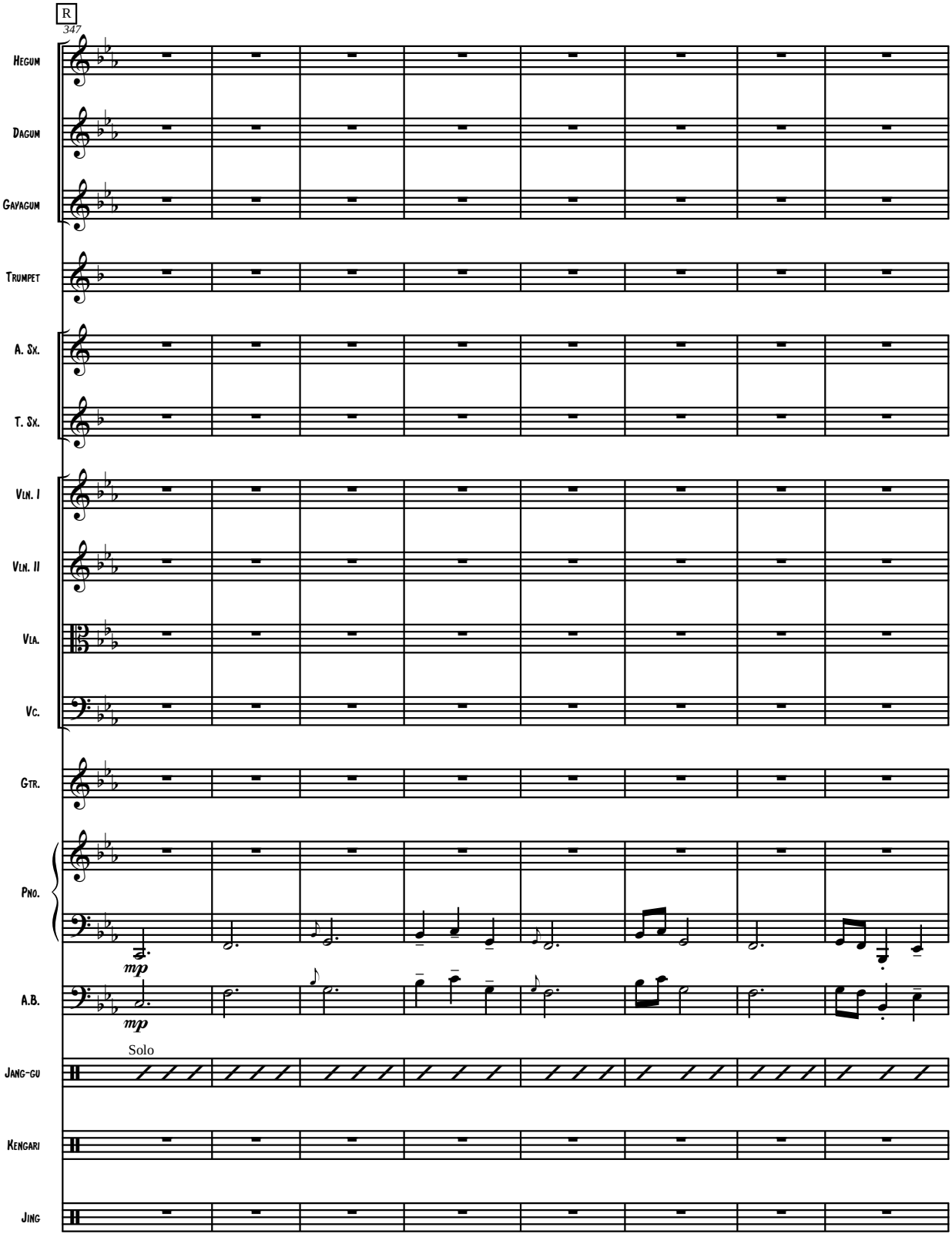

307
Hegum
Dagum
Gayagum
Trumpet
Fl.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
C m7
C m7/B♭
A♭M7
G7alt
F m7
E♭/G
A♭M7
B♭7

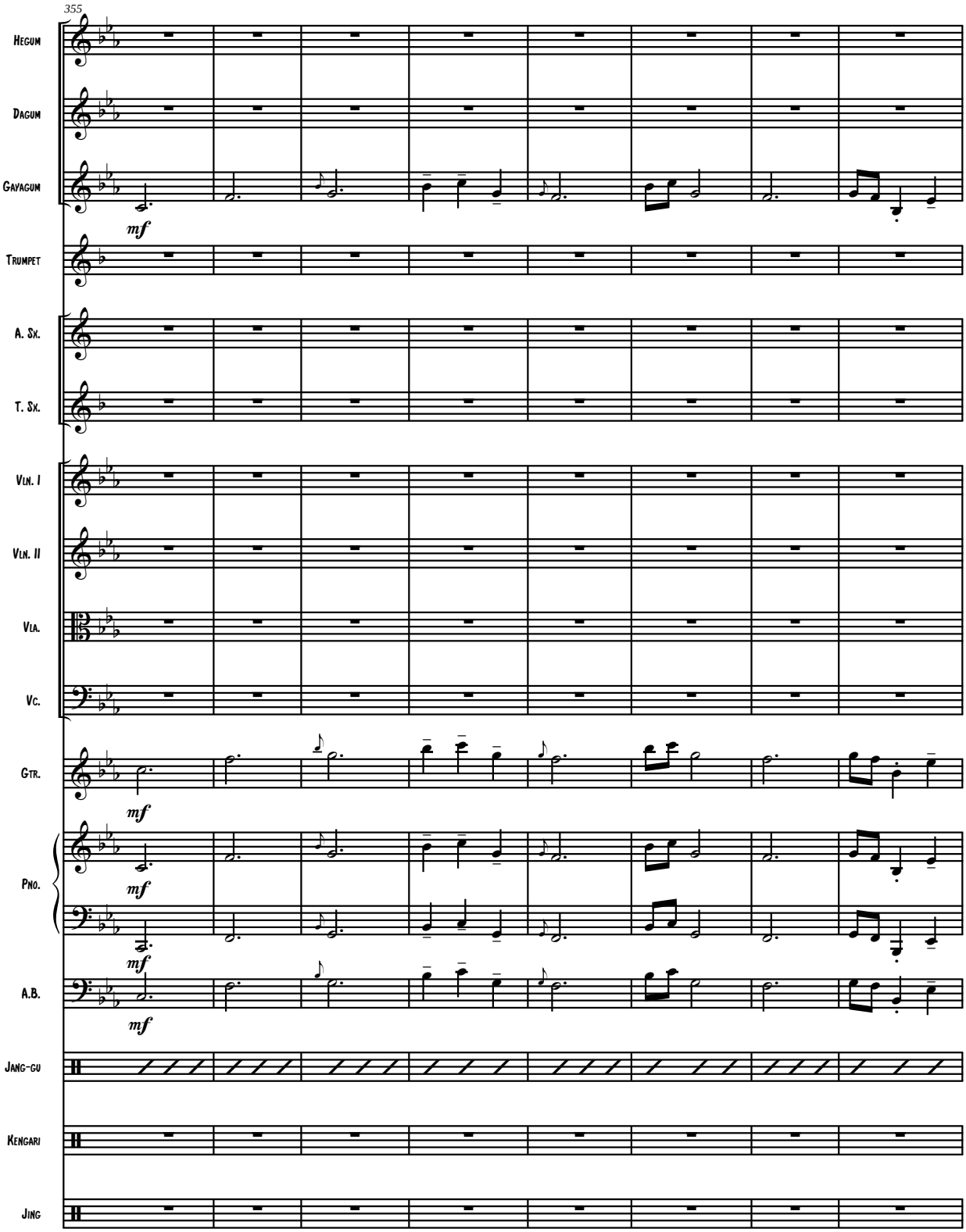

P
315
Hegum
Dagum
Gavagum
mf
mf
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
C m7
F m7
G m7
C m7
F m7
G m7
A♭M7
B♭9
Pno.
A.B.
Jang-gu
Kengari
Jing

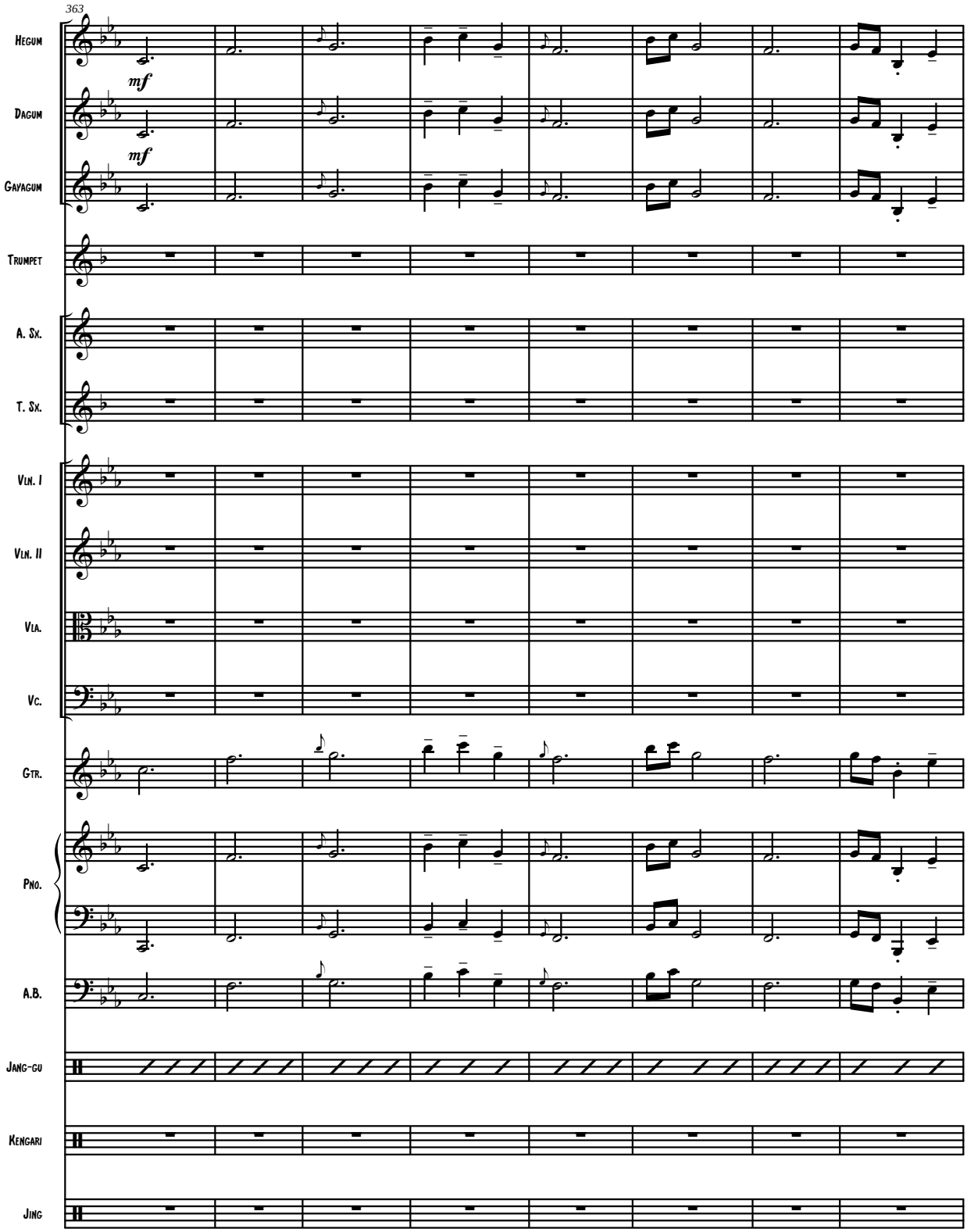

323
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
C m7
F m7
G m7
C m7
F m7
G m7
A♭M7
B♭9
SOLO END

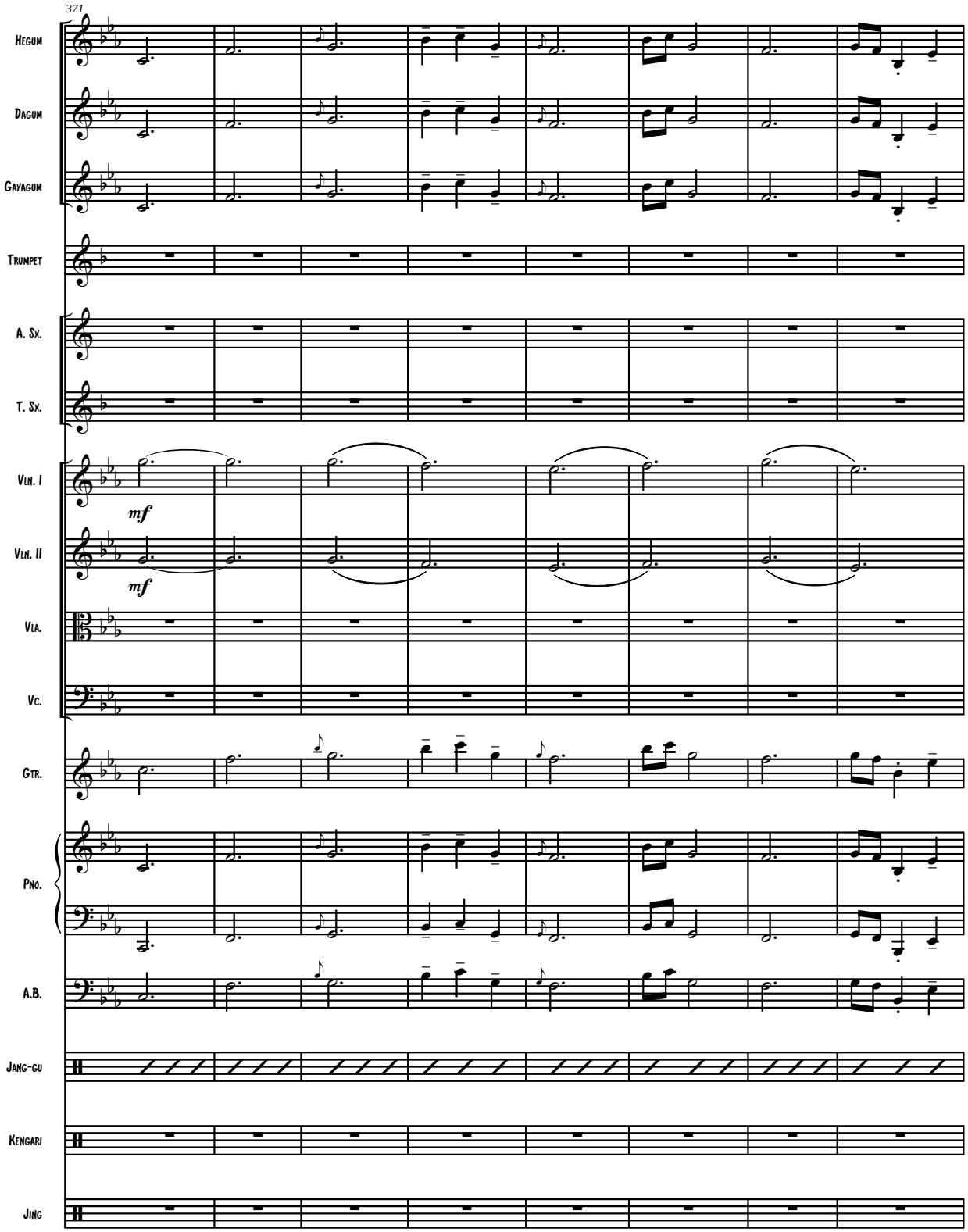

Q
331
Hegum
Dagum
Gayagum
Trumpet
Alto Saxophone
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
C m7
F m7
G m7
C m7
F m7
G m7
A♭M7
B♭9
Pno.
A.B.
Jang-gu
Kengari
Jing

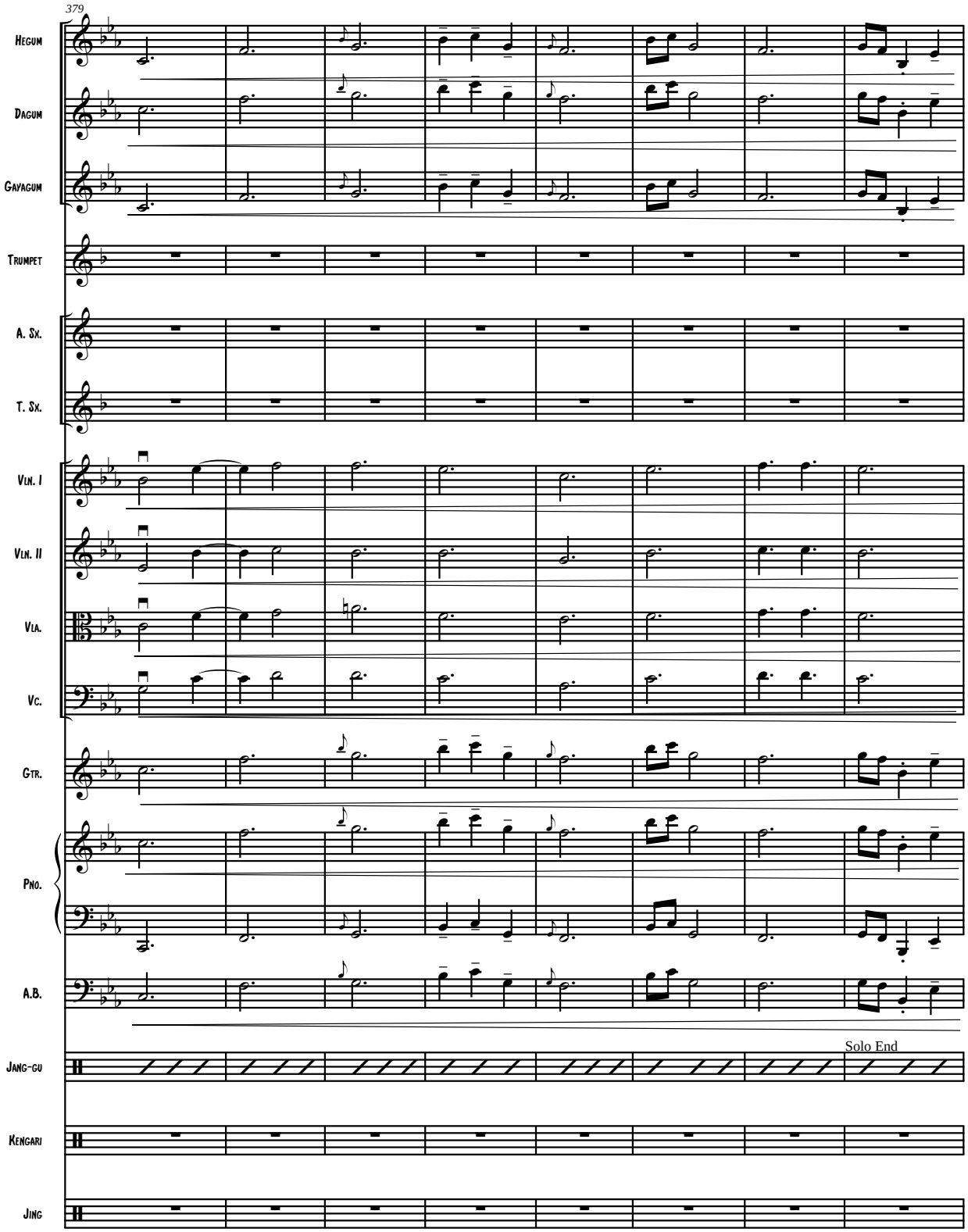

339
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
C m7
F m7
G m7
C m7
F m7
G m7
A♭M7

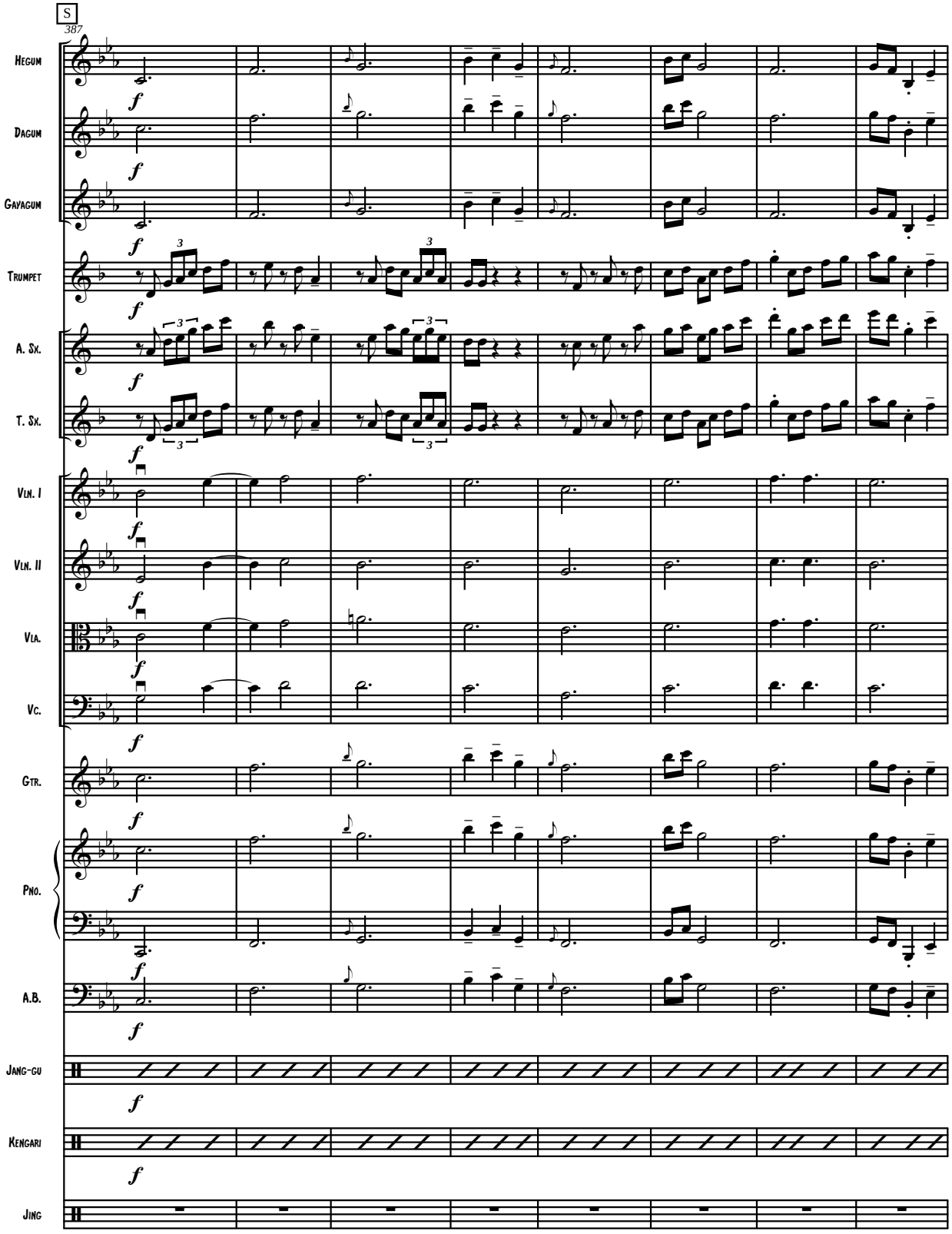

R
347
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
mp
A.B.
mp
Solo
Jang-gu
Kengari
Jing

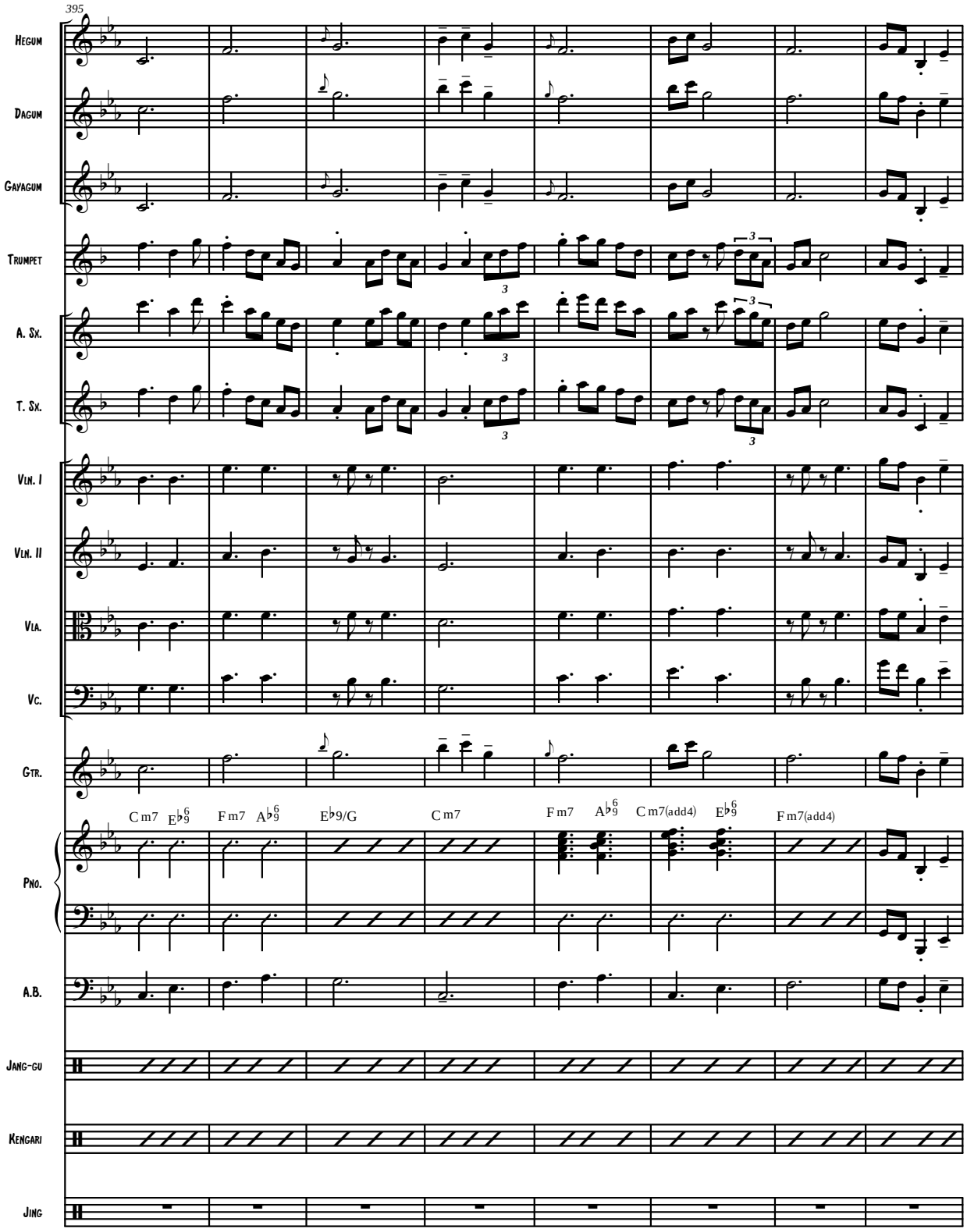

355
Hegum
Dagum
Gayagum
mf
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
mf
Pno.
mf
mf
A.B.
mf
Jang-gu
Kengari
Jing

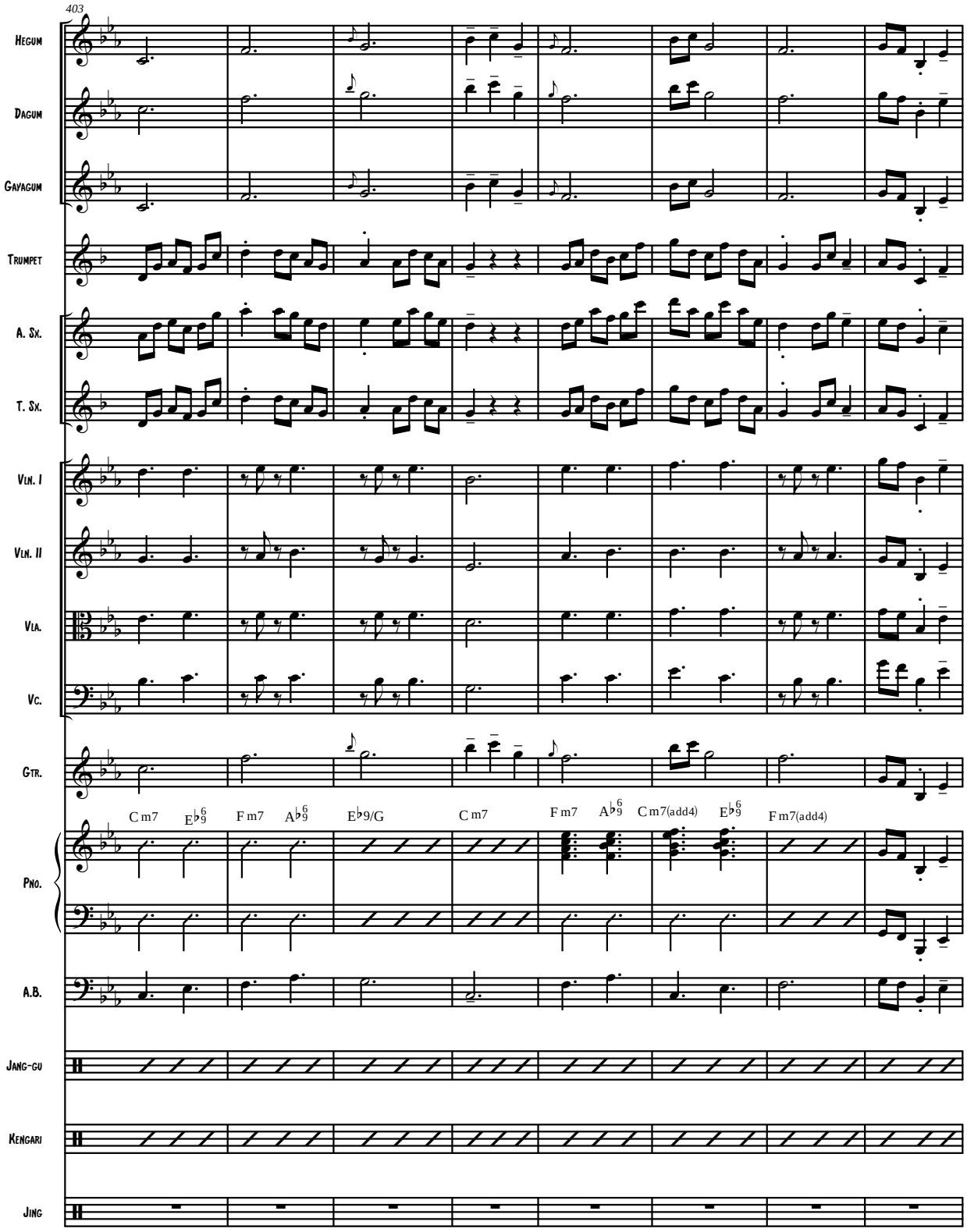

363
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
mf
mf

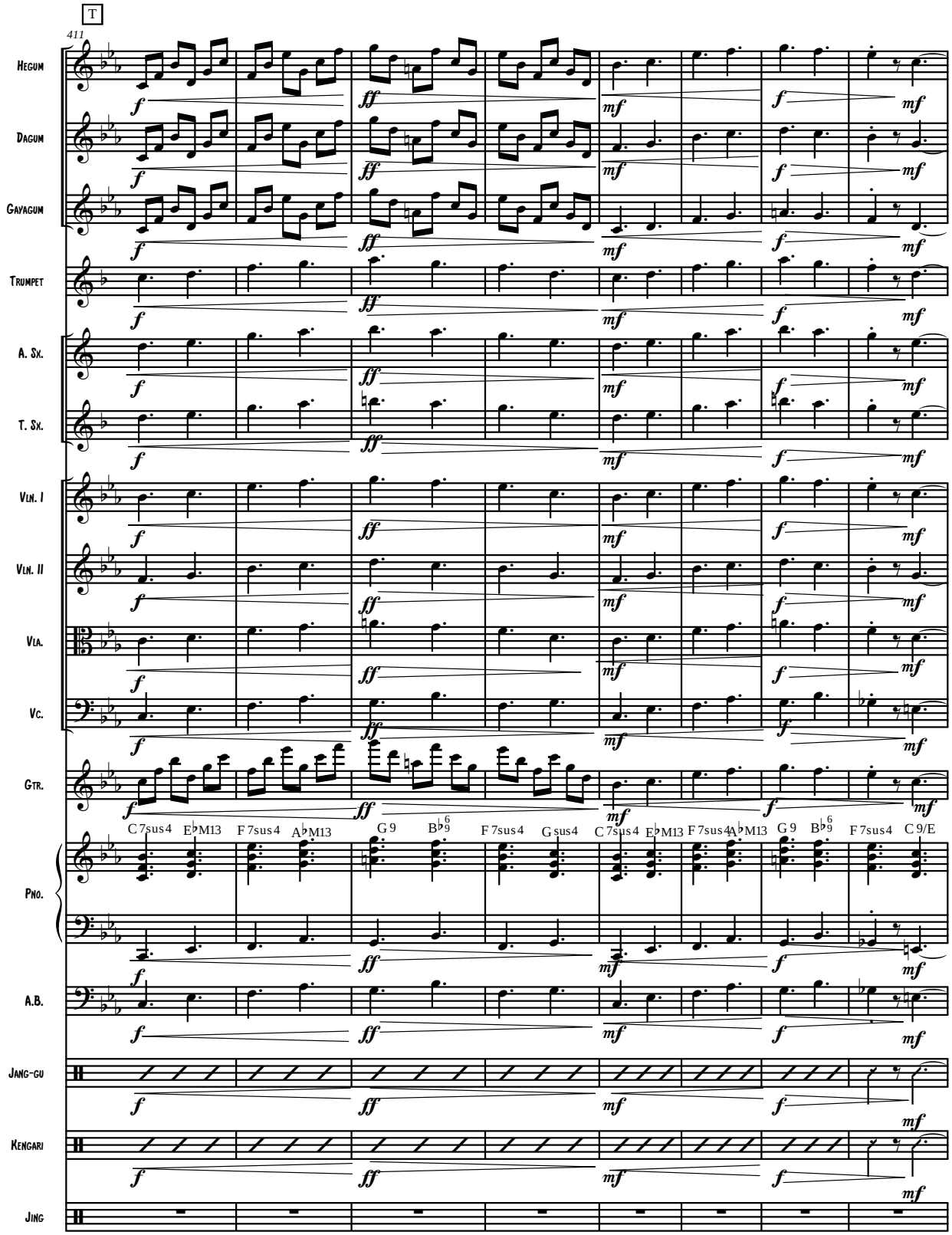

371
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
mf
Vln. II
mf
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing

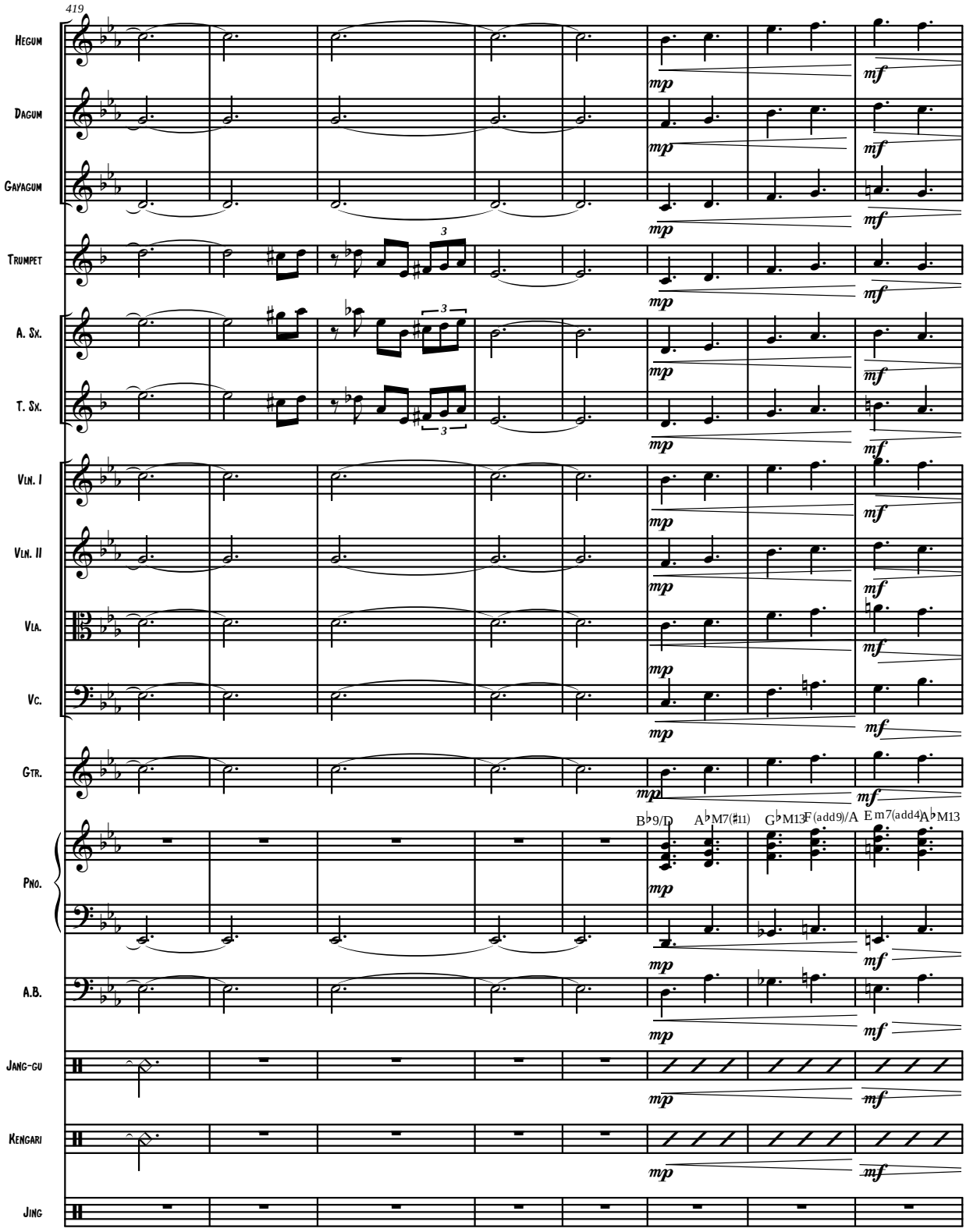

379
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Solo End
Kengari
Jing

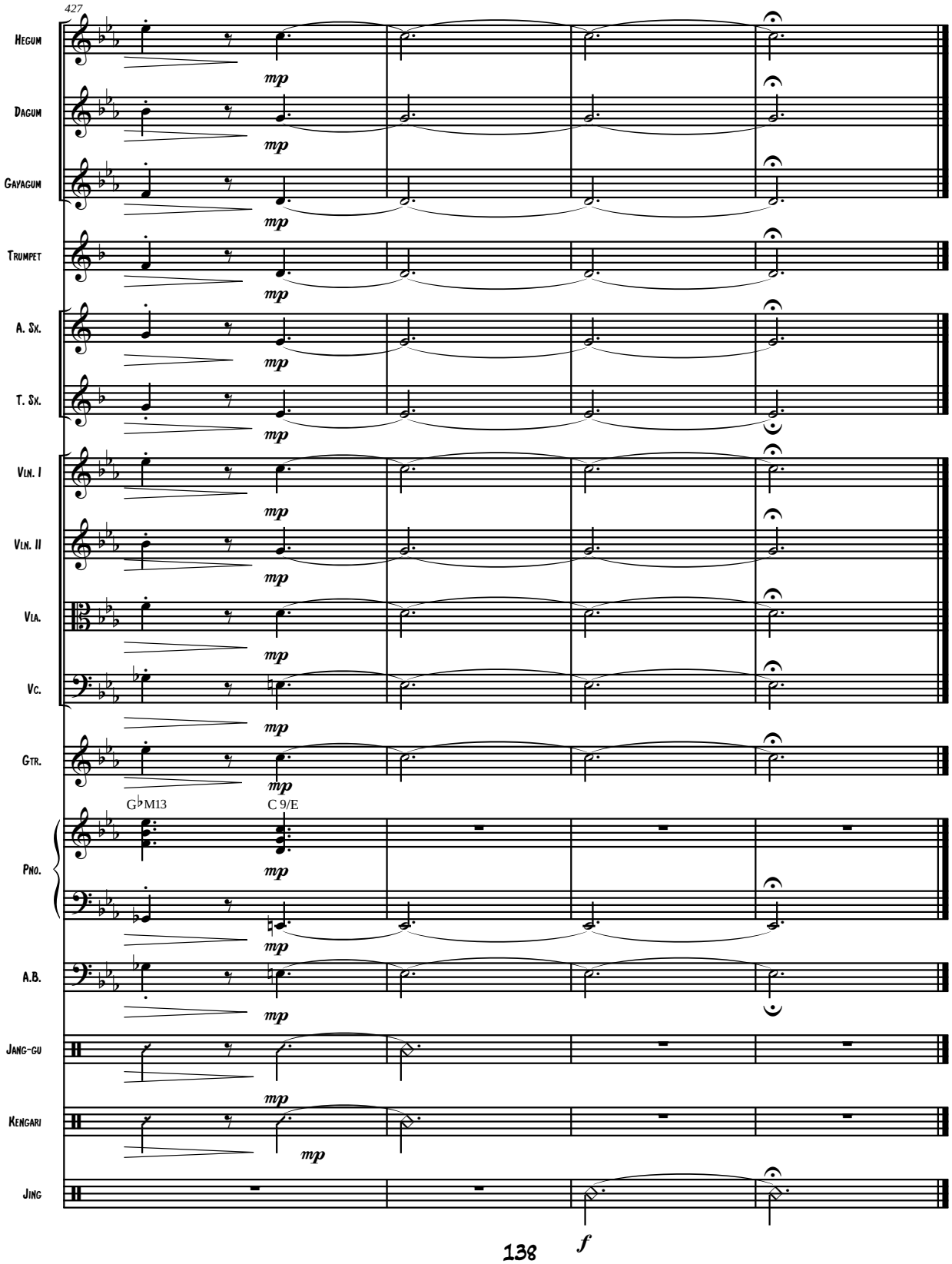

S
387
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing


395
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
C m7 E♭6/9 F m7 A♭6/9 E♭9/G C m7 F m7 A♭6/9 C m7(add4) E♭6/9 F m7(add4)

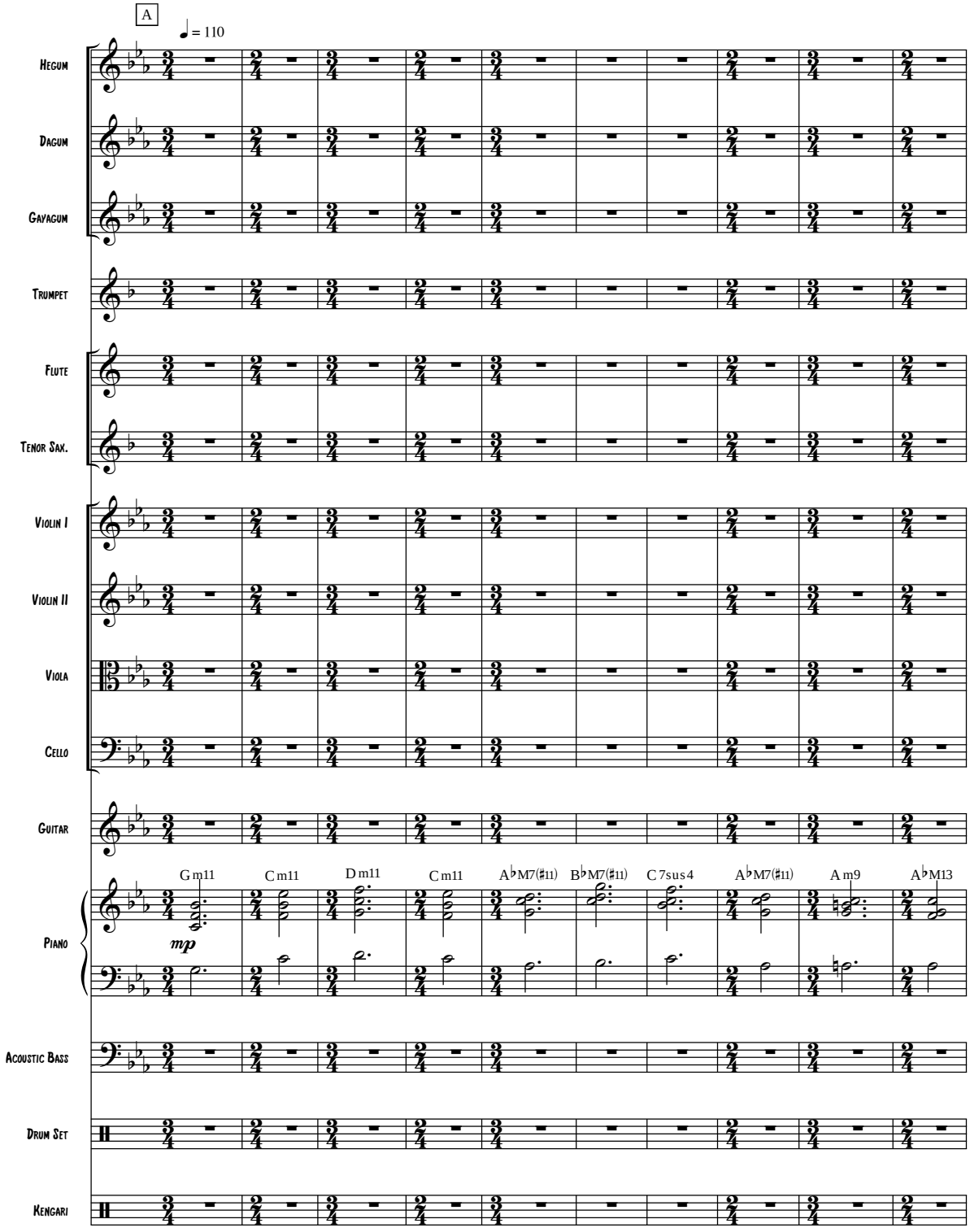

403
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
C m7
E♭6/9
F m7
A♭6/9
E♭9/G
C m7
F m7
A♭6/9
C m7(add4)
E♭6/9
F m7(add4)

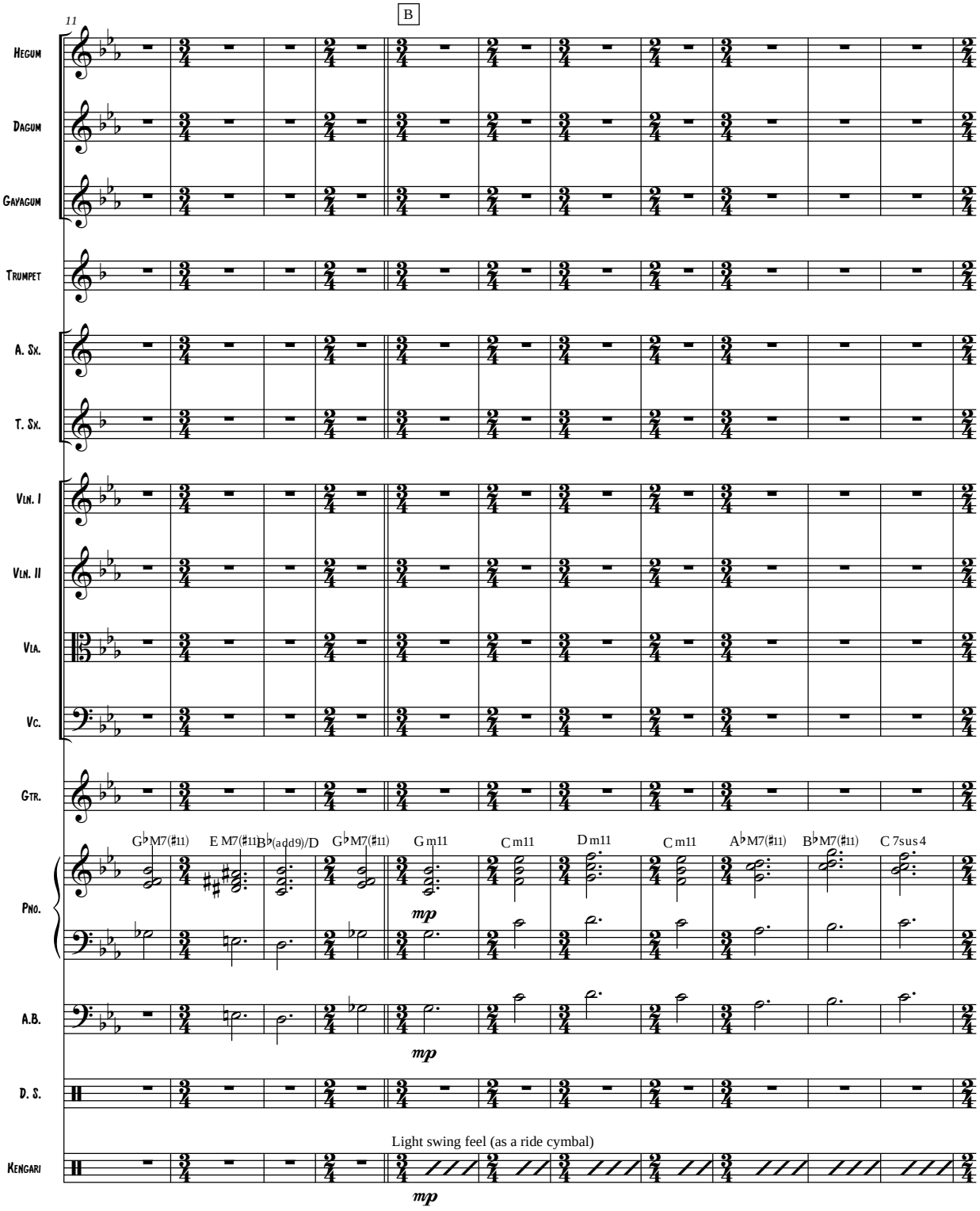

T
411
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
C 7sus4 E♭M13 F 7sus4 A♭M13 G 9 B♭6/9 F 7sus4 G sus4 C 7sus4 E♭M13 F 7sus4 A♭M13 G 9 B♭6/9 F 7sus4 C 9/E

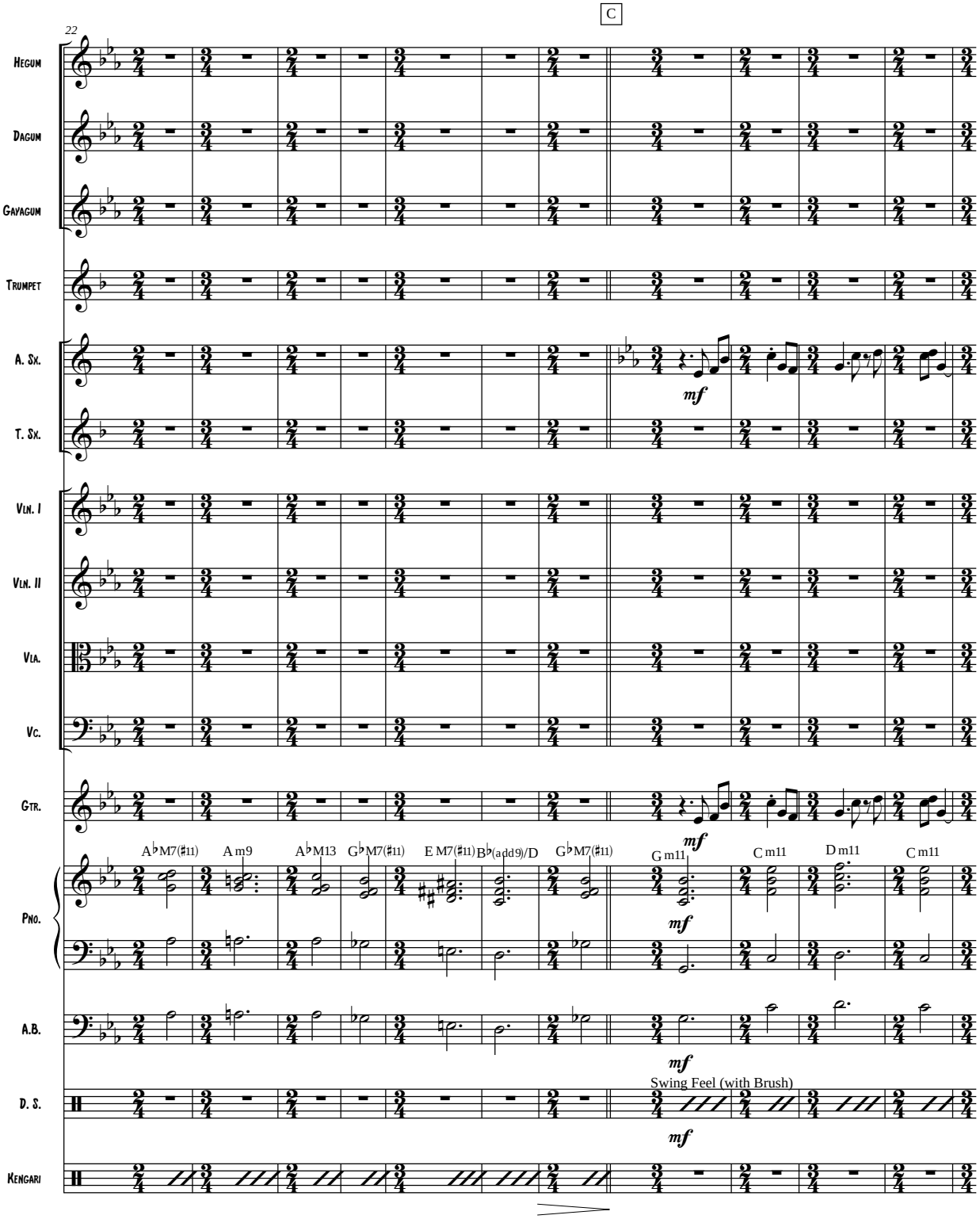

419
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
mp
mf
3
B♭9/D
A♭M7(♯11)
G♭M13
F(add9)/A
Em7(add4)
A♭M13

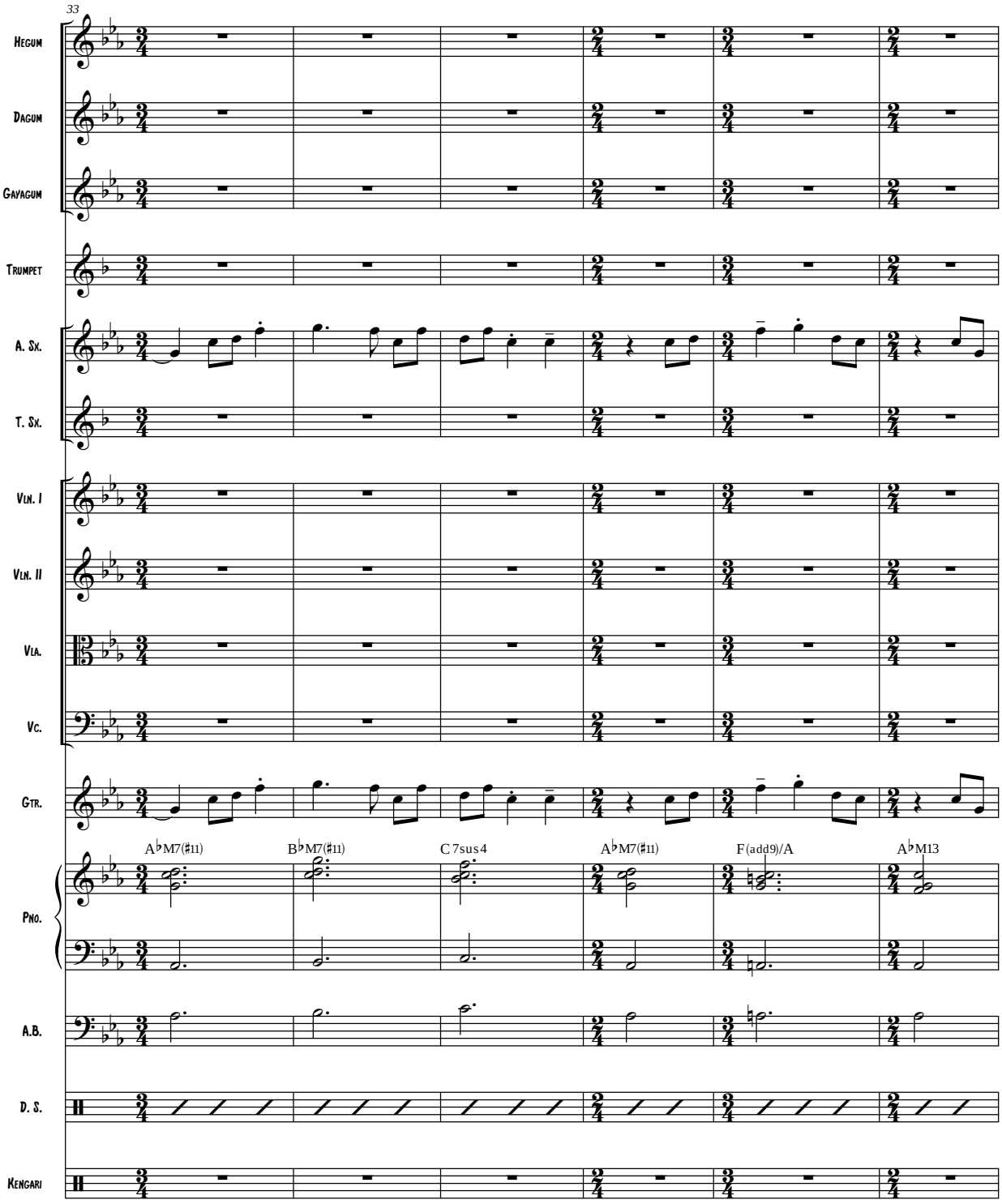

427
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
Jang-gu
Kengari
Jing
mp
G♭M13
C 9/E
f

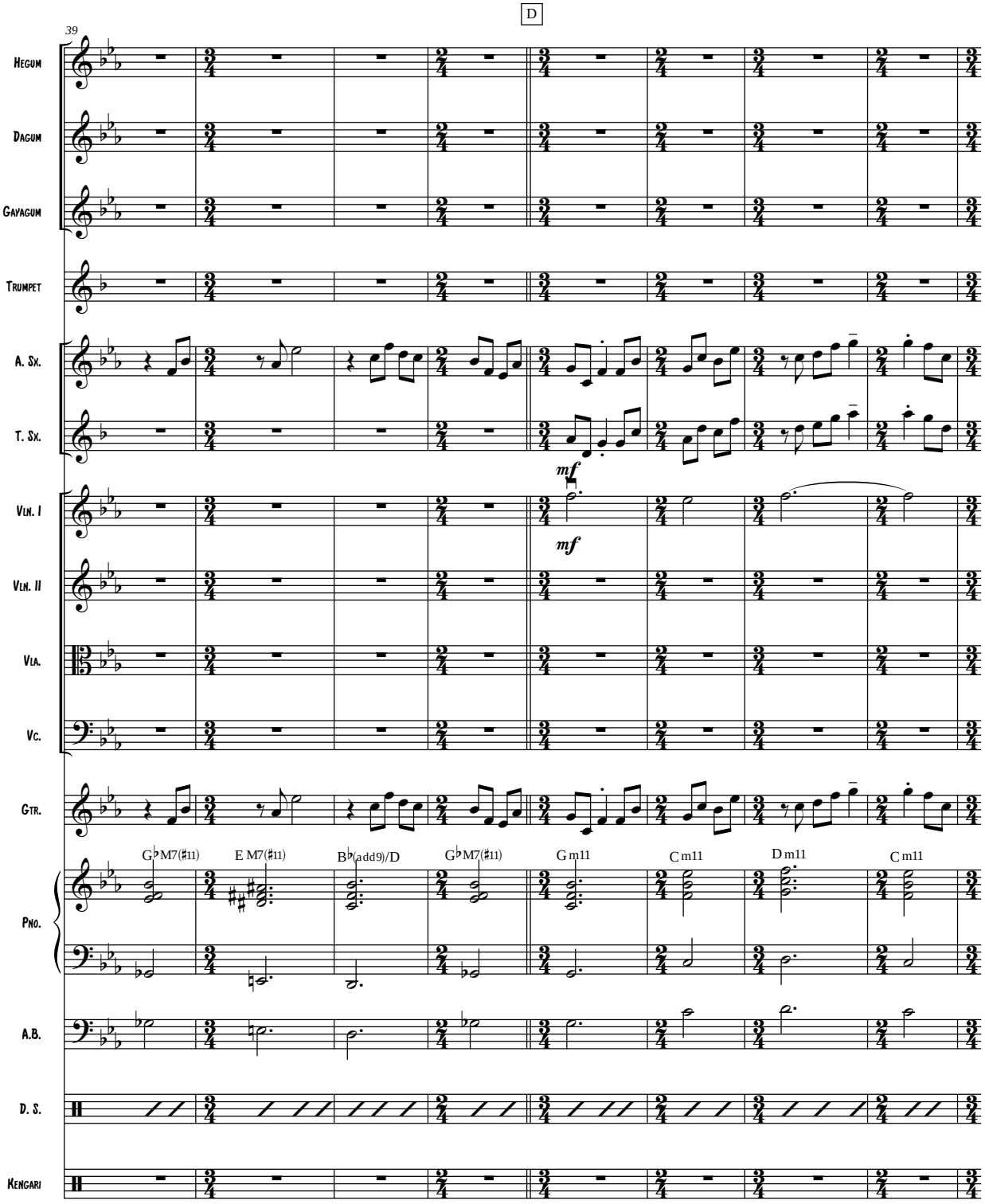
MOVEMENT II

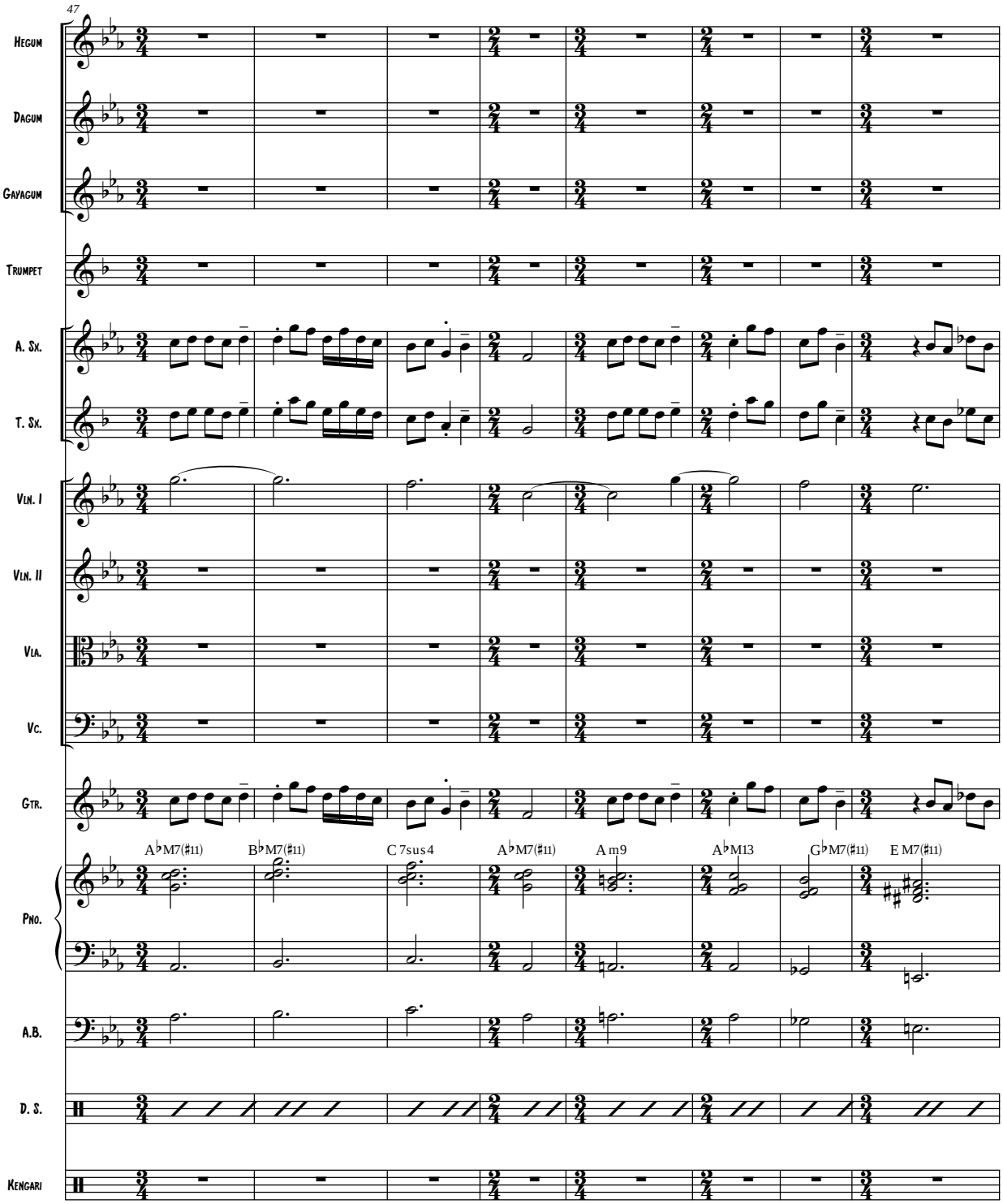

A
♩ = 110
Hegum
Dagum
Gayagum
Trumpet
Flute
Tenor Sax.
Violin I
Violin II
Viola
Cello
Guitar
Piano
Acoustic Bass
Drum Set
Kengari
Gm11
Cm11
Dm11
Cm11
A♭M7(♯11)
B♭M7(♯11)
C7sus4
A♭M7(♯11)
Am9
A♭M13
mp

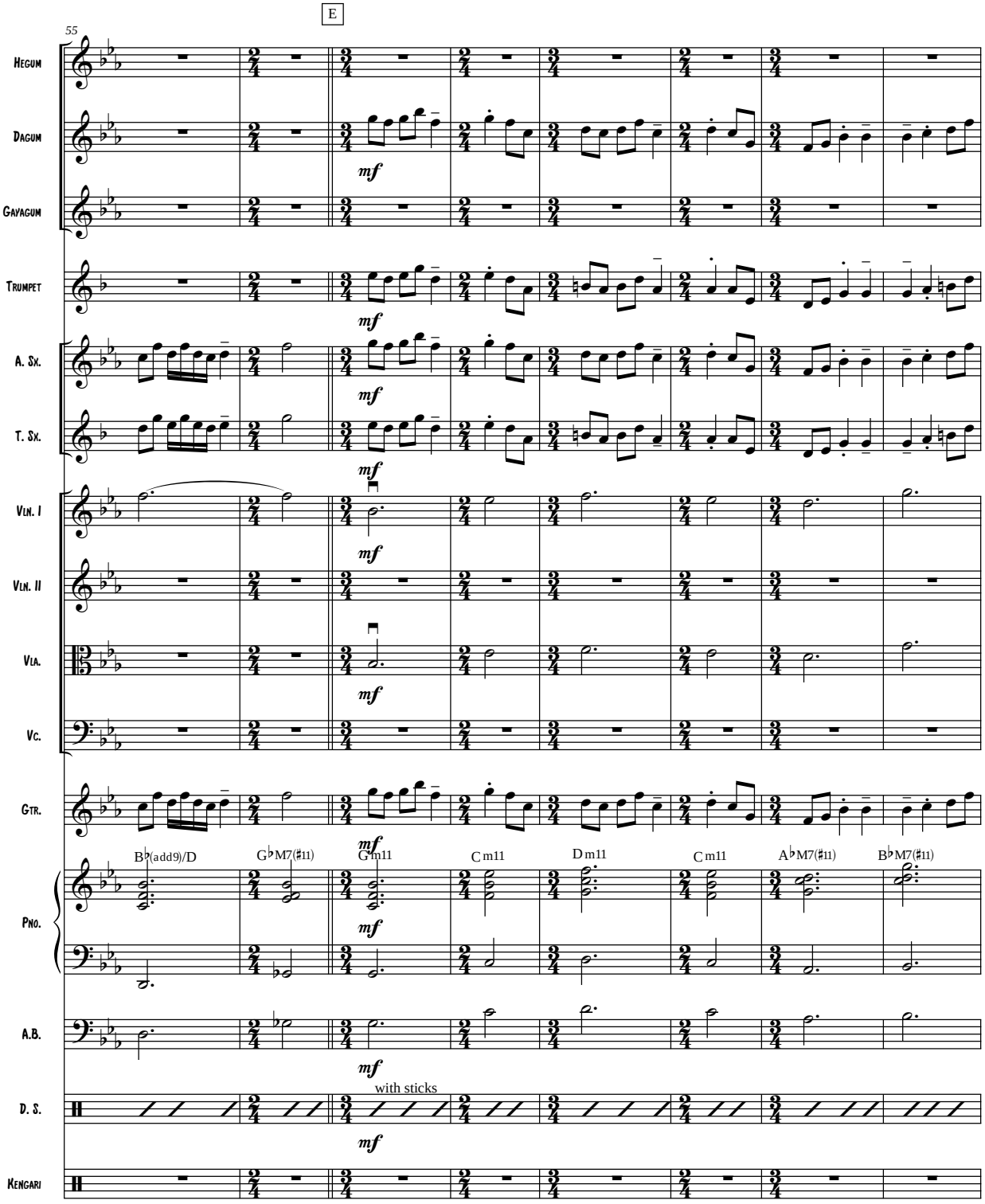

11
B
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
G♭M7(♯11)
E M7(♯11)
B♭(add9)/D
G♭M7(♯11)
G m11
C m11
D m11
C m11
A♭M7(♯11)
B♭M7(♯11)
C 7sus4
mp
mp
Light swing feel (as a ride cymbal)
mp

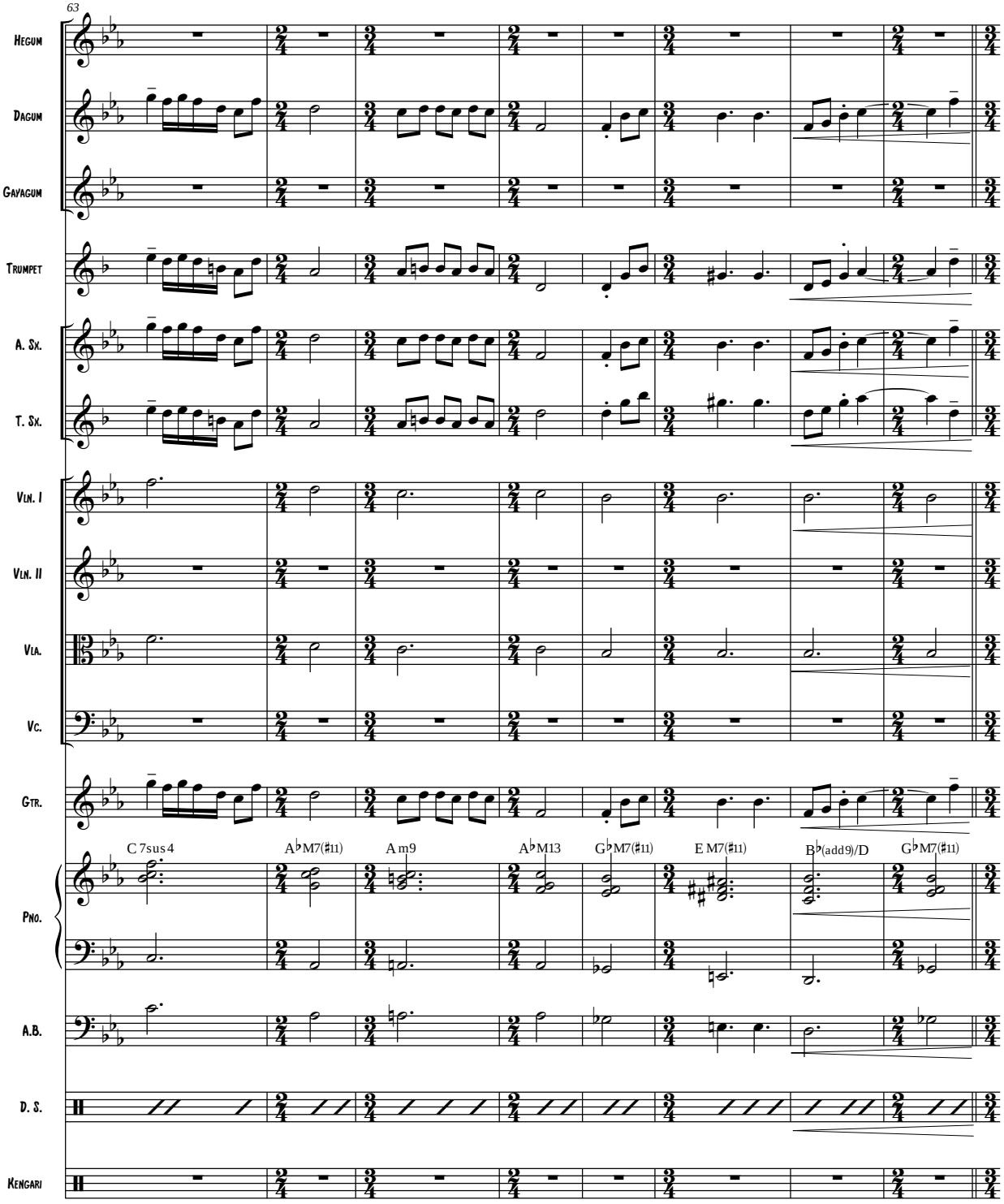

C
22
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
mf
A♭M7(♯11)
A m9
A♭M13
G♭M7(♯11)
E M7(♯11)
B♭(add9)/D
G♭M7(♯11)
G m11
C m11
D m11
C m11
Swing Feel (with Brush)

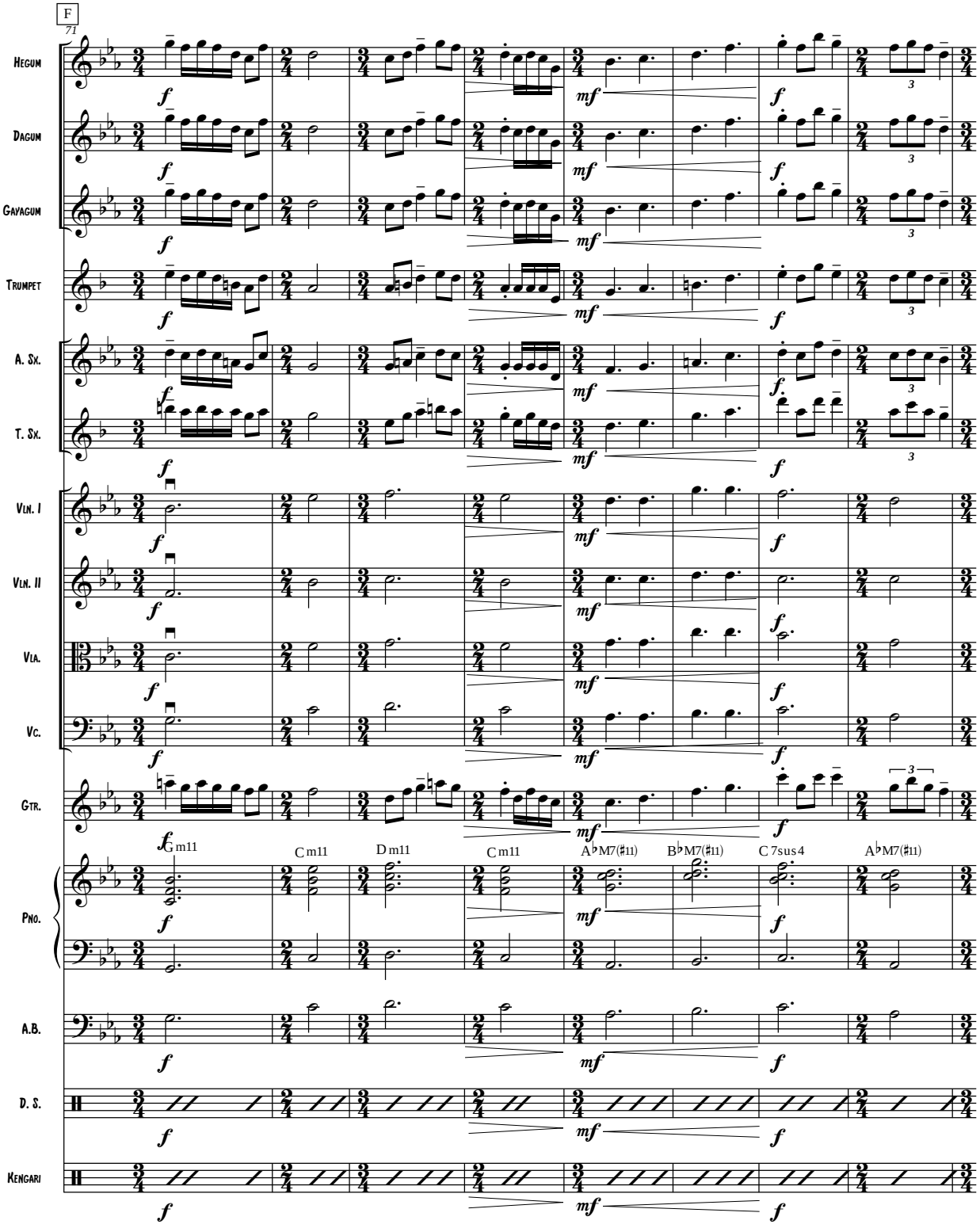

33
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
A♭M7(♯11)
B♭M7(♯11)
C 7sus4
A♭M7(♯11)
F(add9)/A
A♭M13

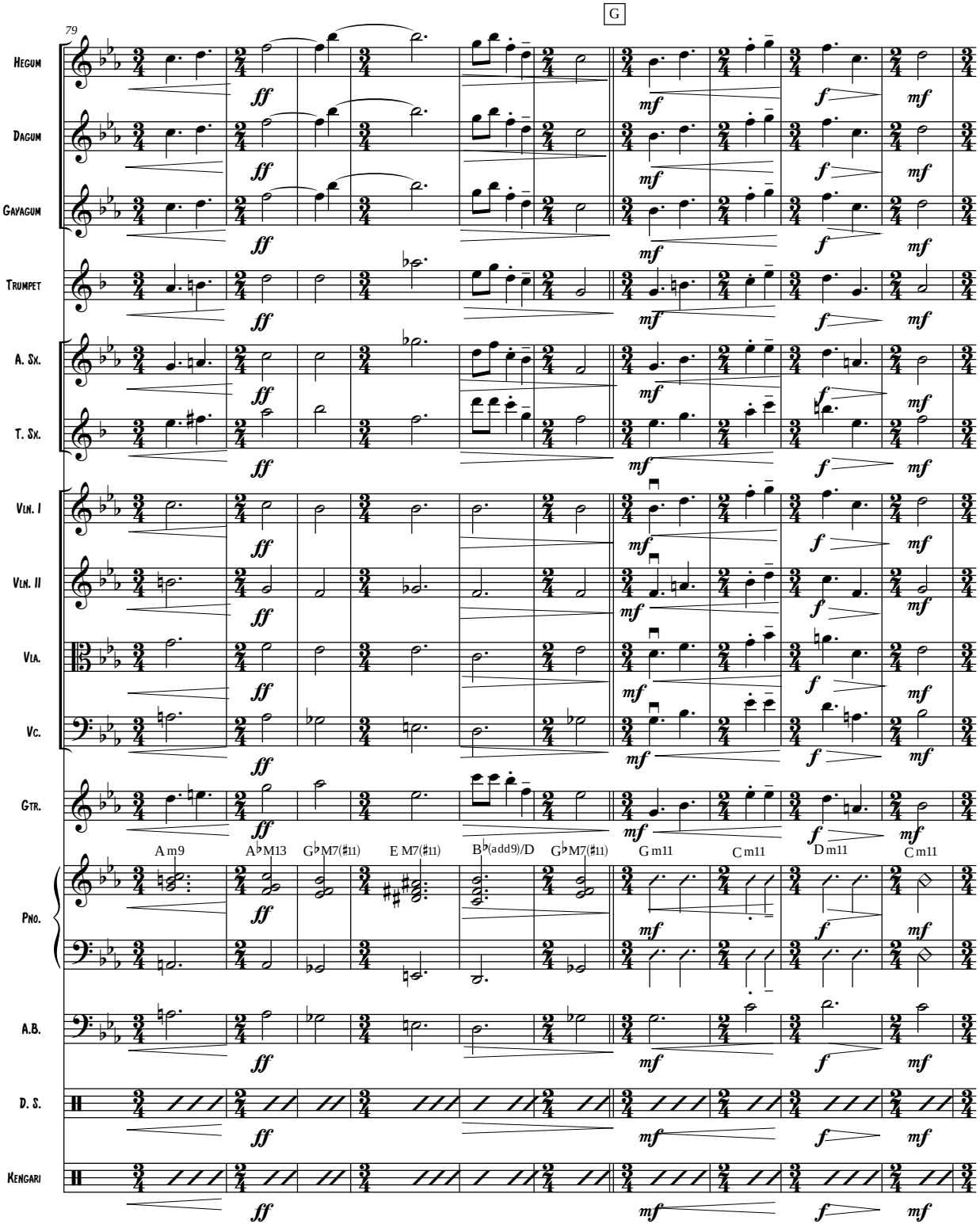

D
39
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
mf
mf
G♭M7(♯11)
E M7(♯11)
B♭(add9)/D
G♭M7(♯11)
G m11
C m11
D m11
C m11

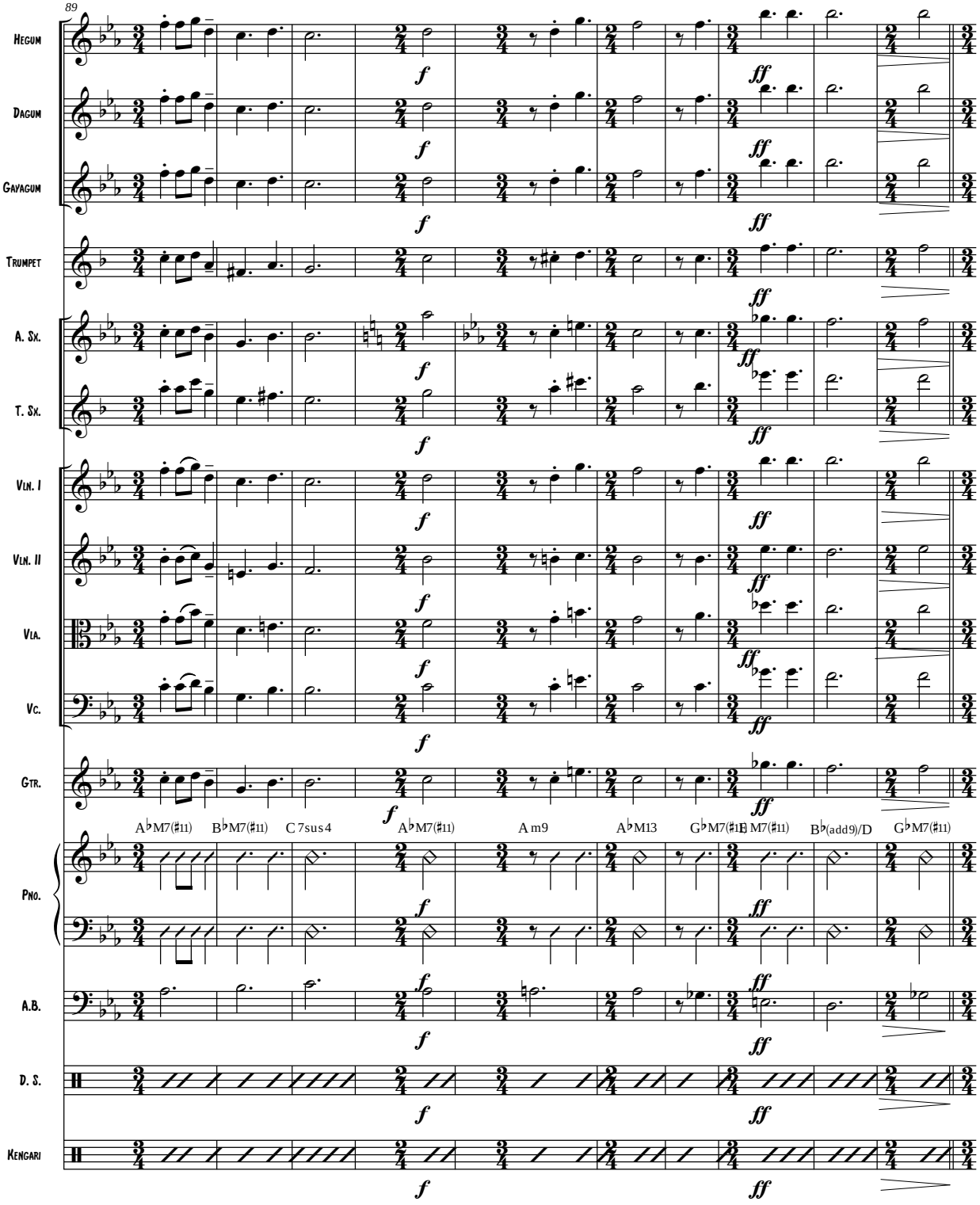

47
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
A♭M7(♯11)
B♭M7(♯11)
C 7sus4
A♭M7(♯11)
A m9
A♭M13
G♭M7(♯11)
E M7(♯11)

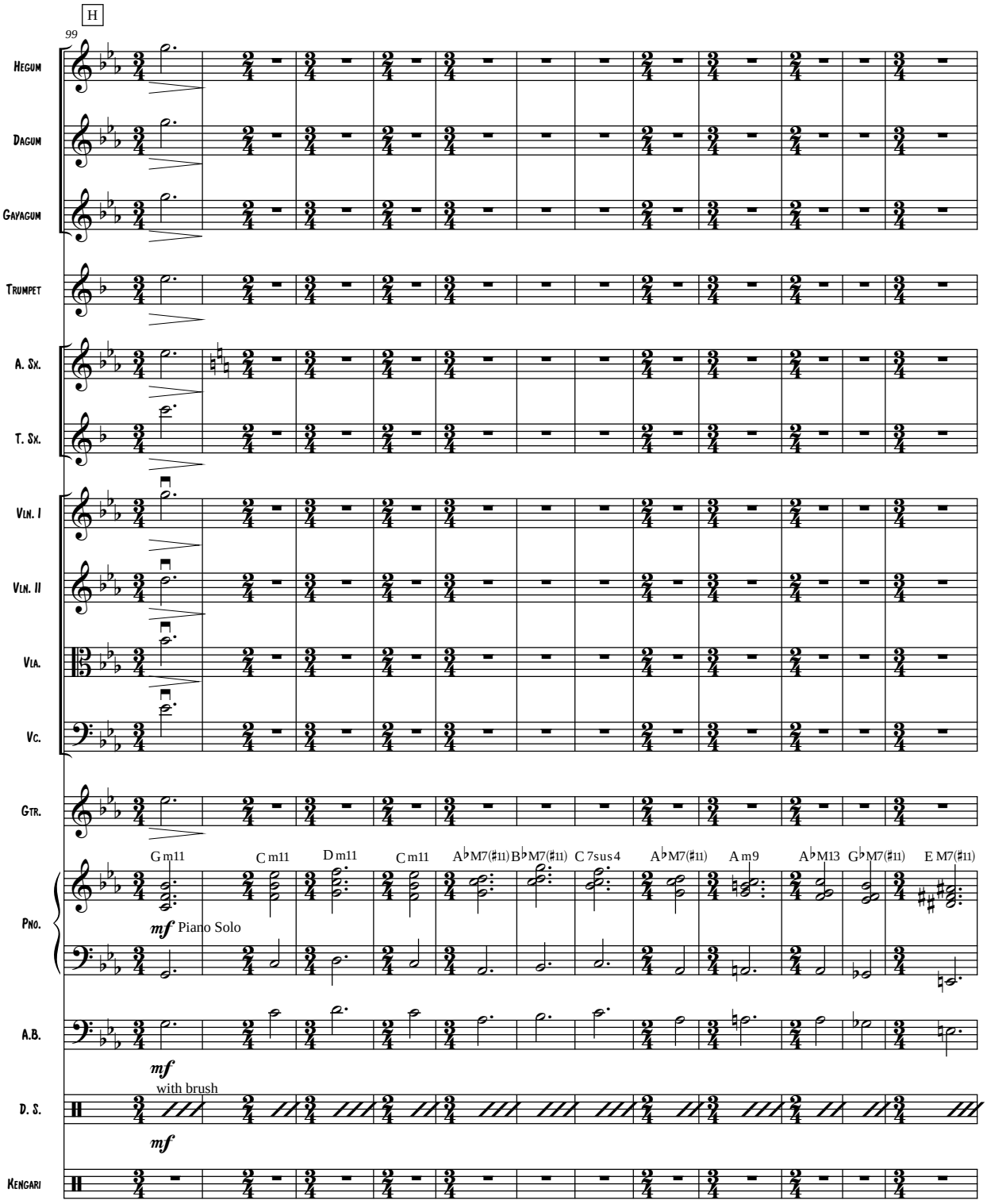

55
E
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
mf
B♭(add9)/D
G♭M7(♯11)
Gm11
C m11
D m11
C m11
A♭M7(♯11)
B♭M7(♯11)
with sticks

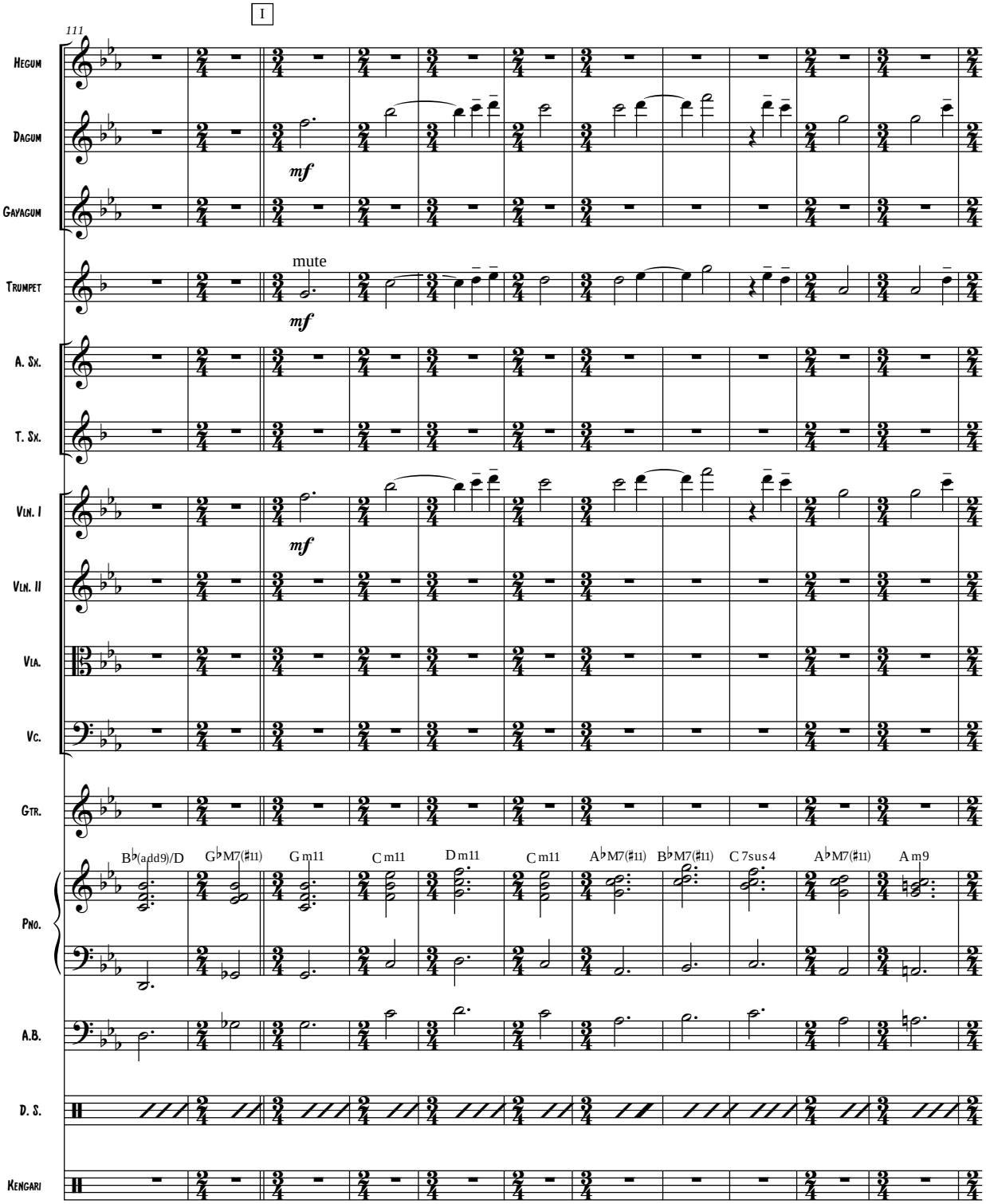

63
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
C 7sus4
A♭M7(♯11)
A m9
A♭M13
G♭M7(♯11)
E M7(♯11)
B♭(add9)/D
G♭M7(♯11)

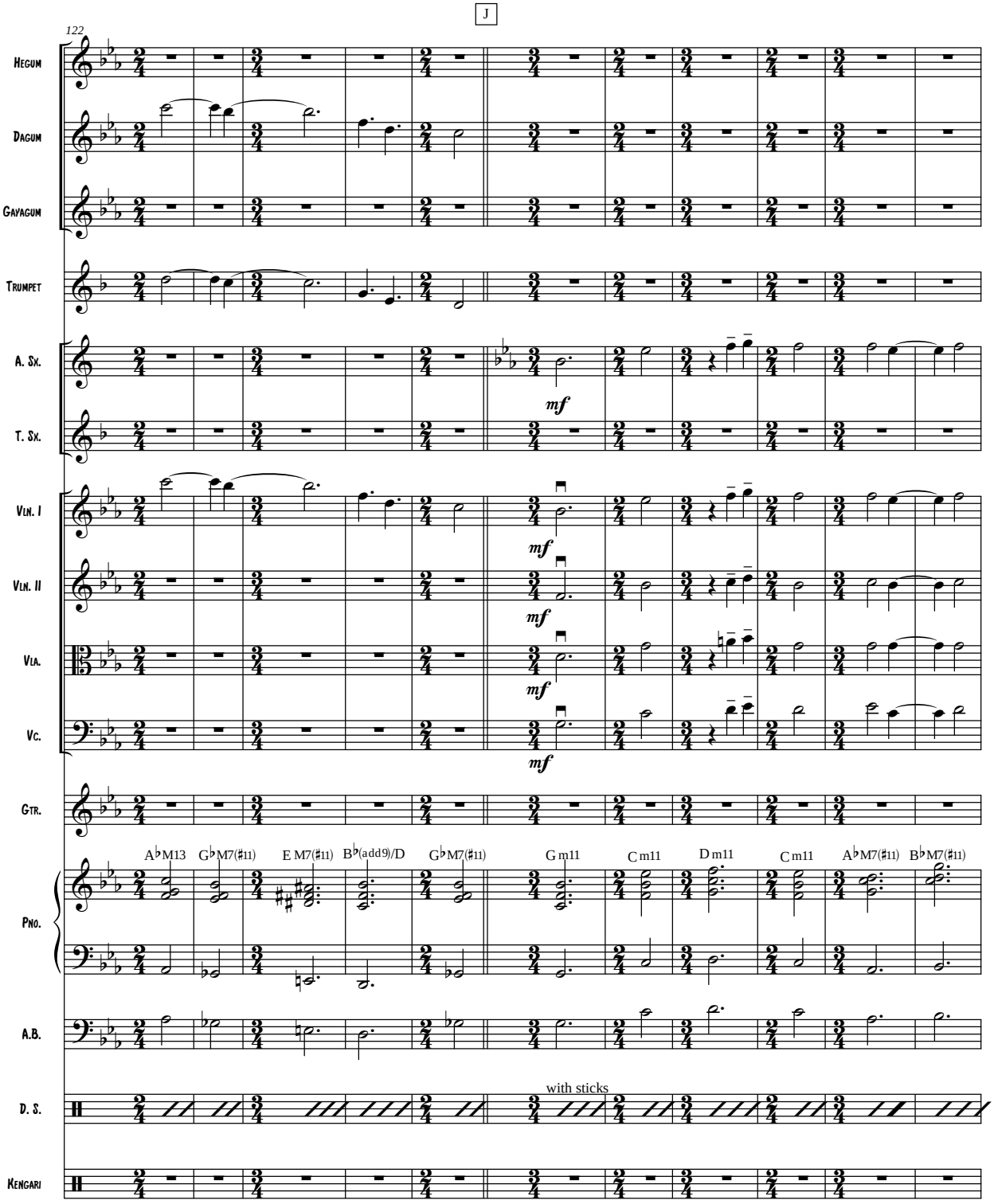

F
71
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
G m11
C m11
D m11
C m11
A♭M7(♯11)
B♭M7(♯11)
C 7sus4
A♭M7(♯11)

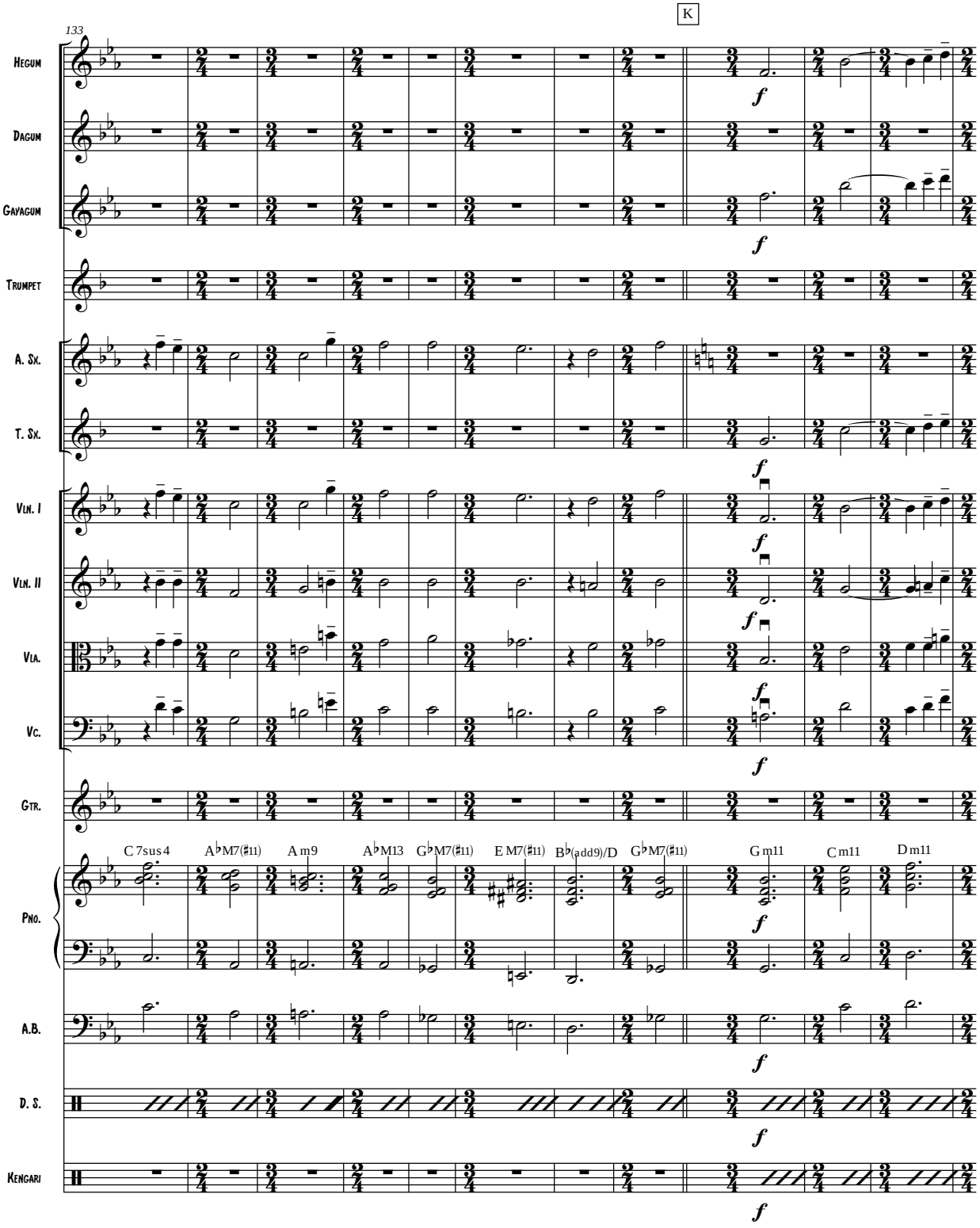

G
79
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
A m9
A♭M13
G♭M7(♯11)
E M7(♯11)
B♭(add9)/D
G♭M7(♯11)
G m11
C m11
D m11
C m11
ff
mf
f

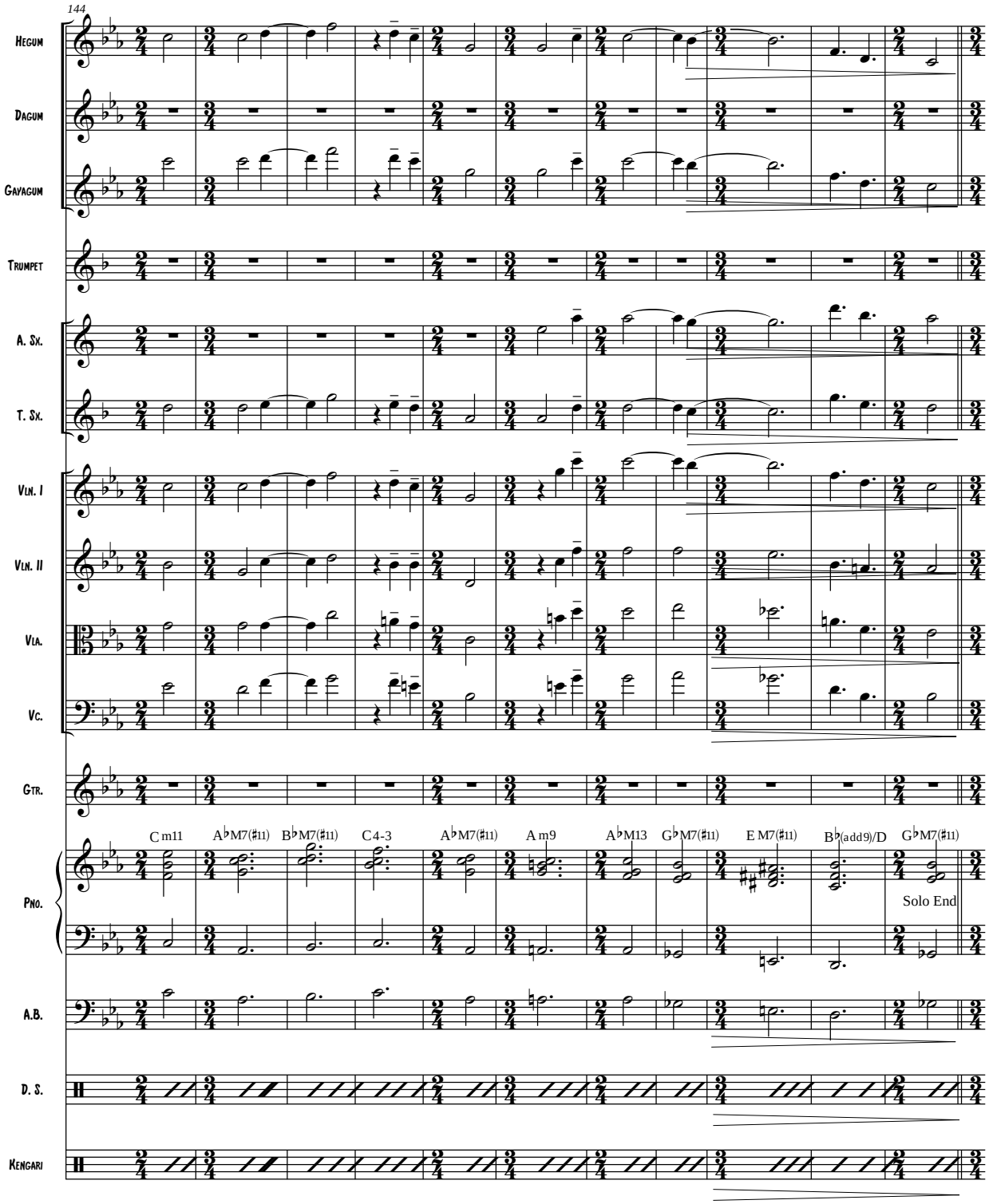

89
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
f
ff
A♭M7(♯11)
B♭M7(♯11)
C 7sus4
A♭M7(♯11)
A m9
A♭M13
G♭M7(♯11)
E M7(♯11)
B♭(add9)/D
G♭M7(♯11)

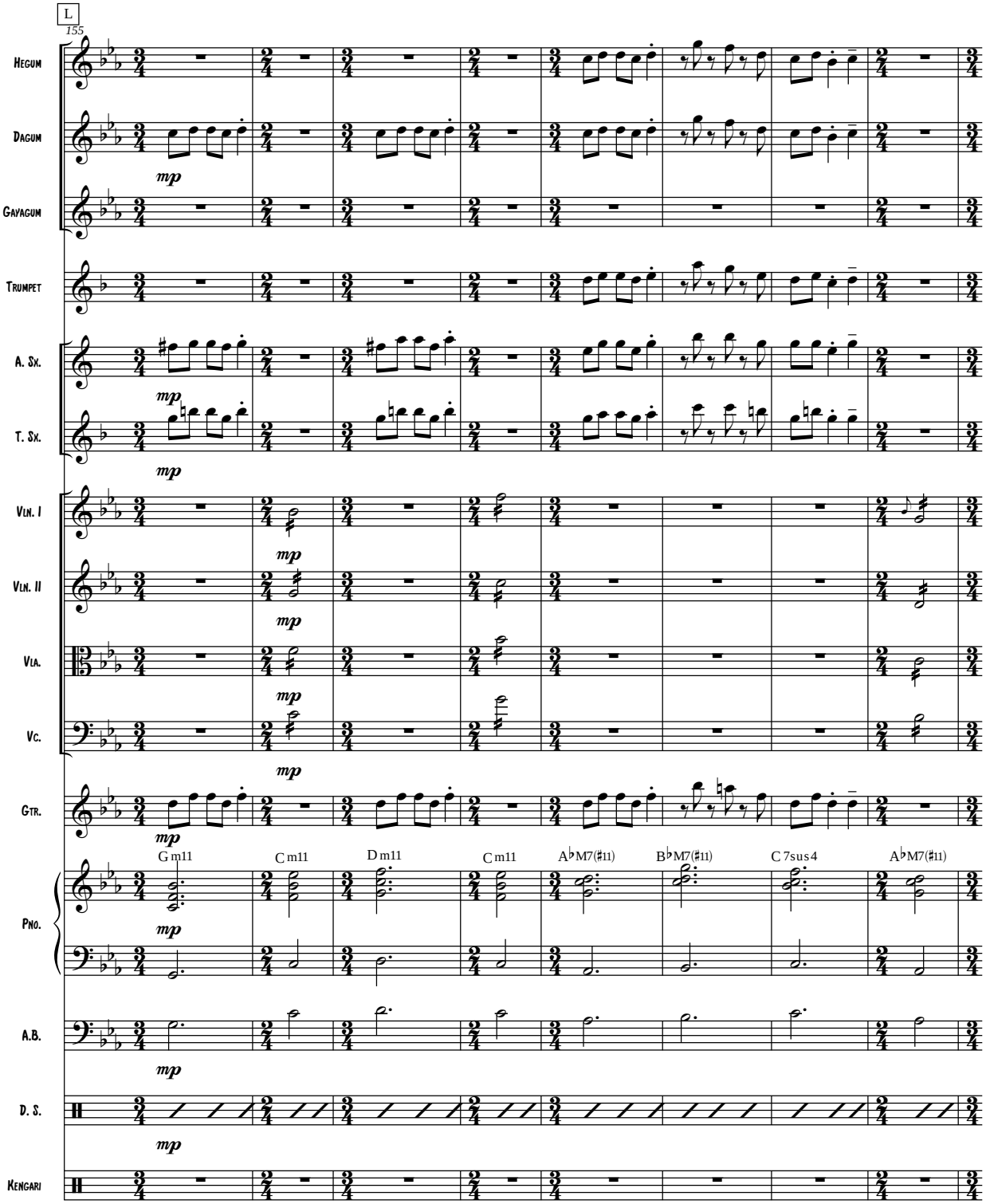

H
99
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
G m11
C m11
D m11
C m11
A♭M7(♯11)
B♭M7(♯11)
C 7sus4
A♭M7(♯11)
A m9
A♭M13
G♭M7(♯11)
E M7(♯11)
mf Piano Solo
mf
with brush
mf

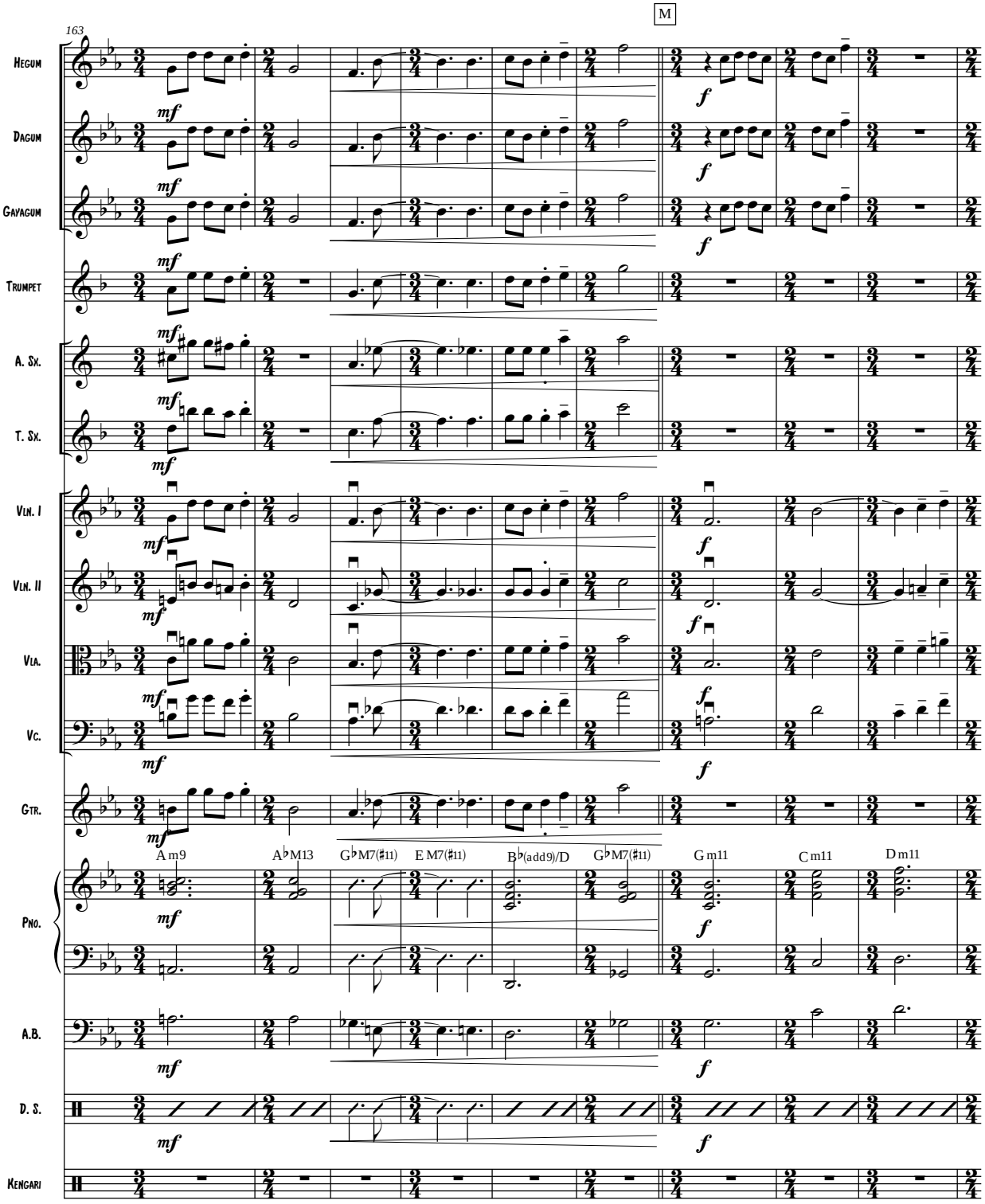

111
1
Hegum
Dagum
Gayagum
Trumpet
mute
mf
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
B♭(add9)/D
G♭M7(♯11)
G m11
C m11
D m11
C m11
A♭M7(♯11)
B♭M7(♯11)
C 7sus4
A♭M7(♯11)
A m9

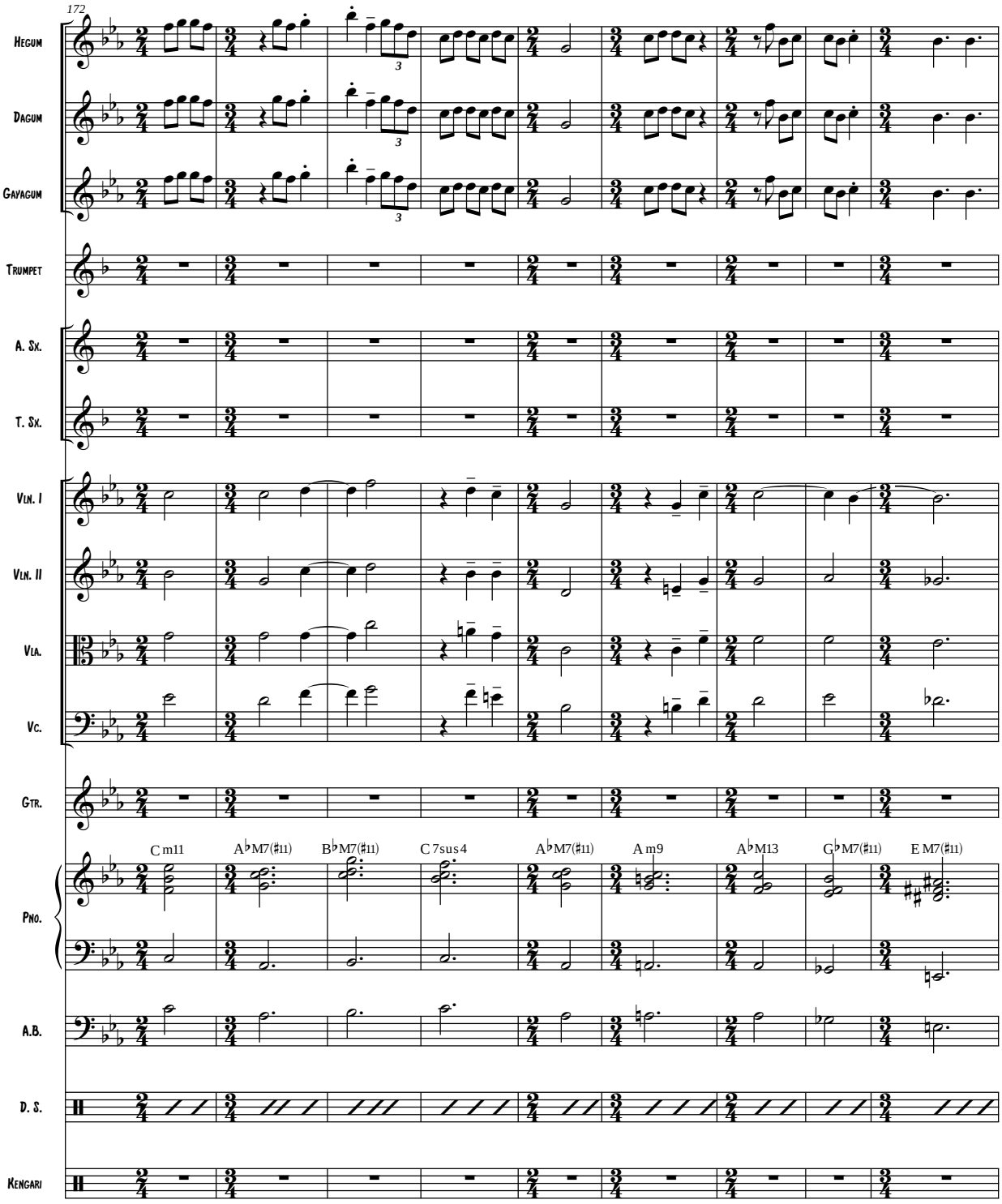

J
122
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
mf
A♭M13
G♭M7(♯11)
E M7(♯11)
B♭(add9)/D
G♭M7(♯11)
G m11
C m11
D m11
C m11
A♭M7(♯11)
B♭M7(♯11)
with sticks

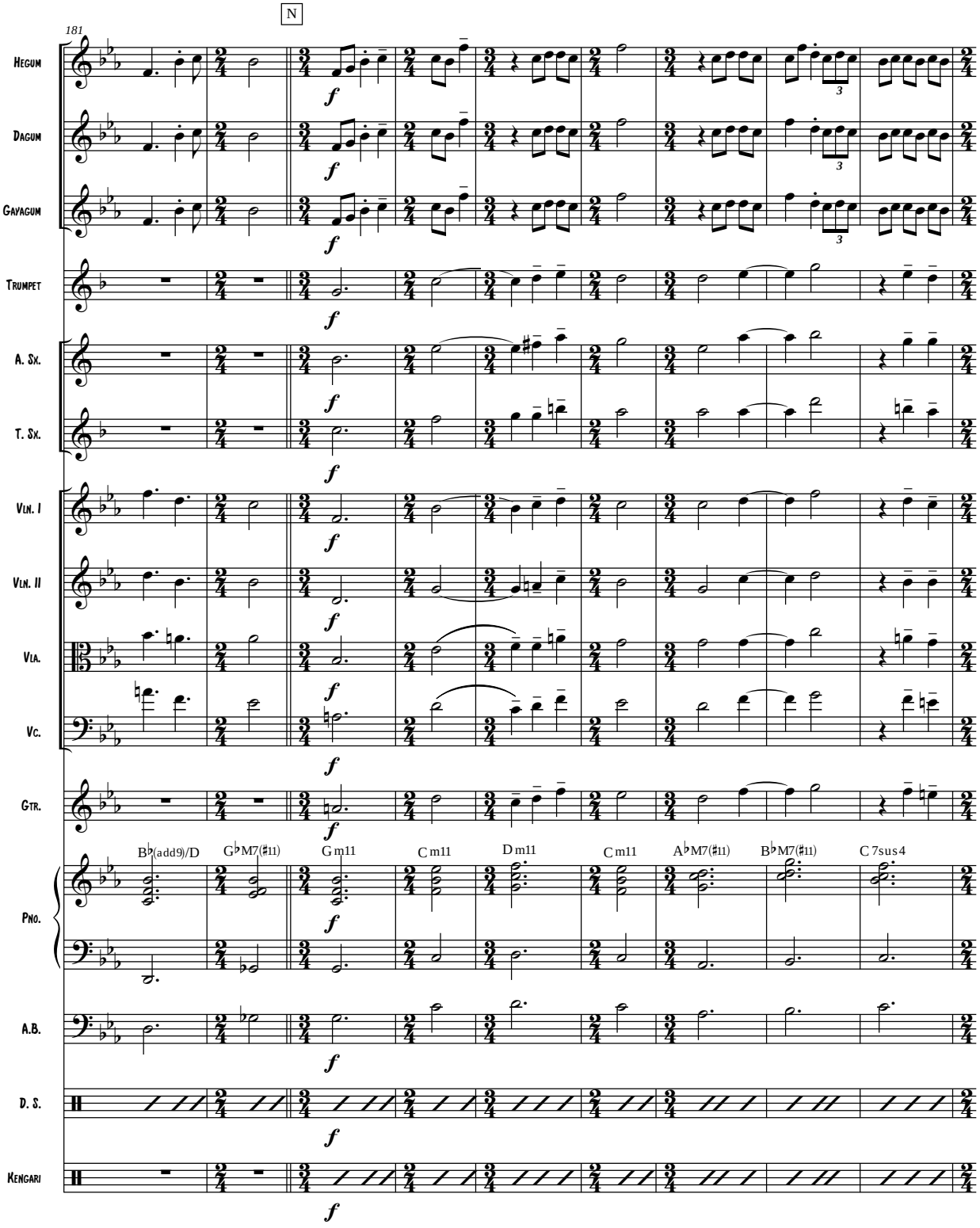

133
K
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
C 7sus 4
A♭M7(♯11)
A m9
A♭M13
G♭M7(♯11)
E M7(♯11)
B♭(add9)/D
G♭M7(♯11)
G m11
C m11
D m11
f

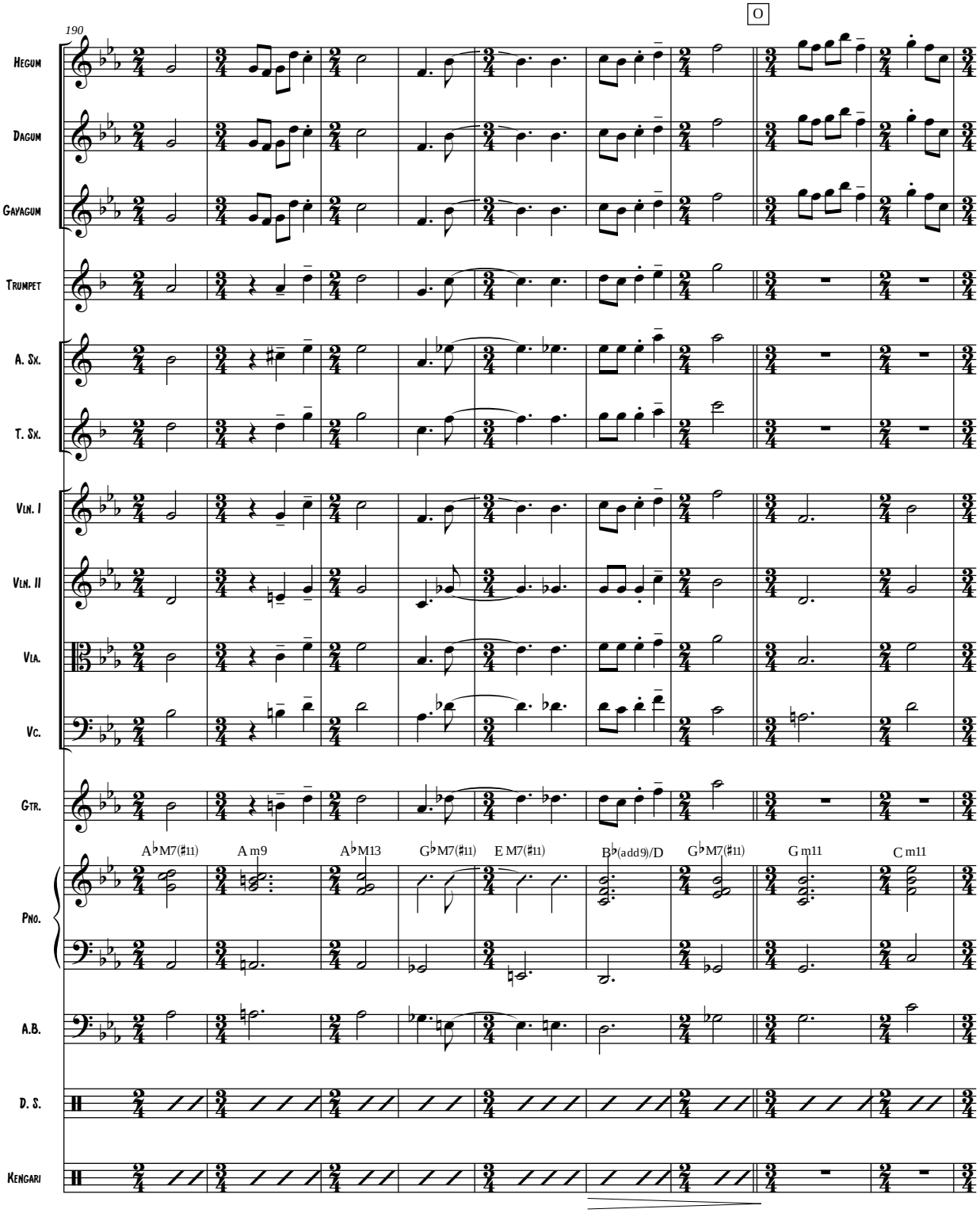

144
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
C m11
A♭M7(♯11)
B♭M7(♯11)
C 4-3
A♭M7(♯11)
A m9
A♭M13
G♭M7(♯11)
E M7(♯11)
B♭(add9)/D
G♭M7(♯11)
Solo End

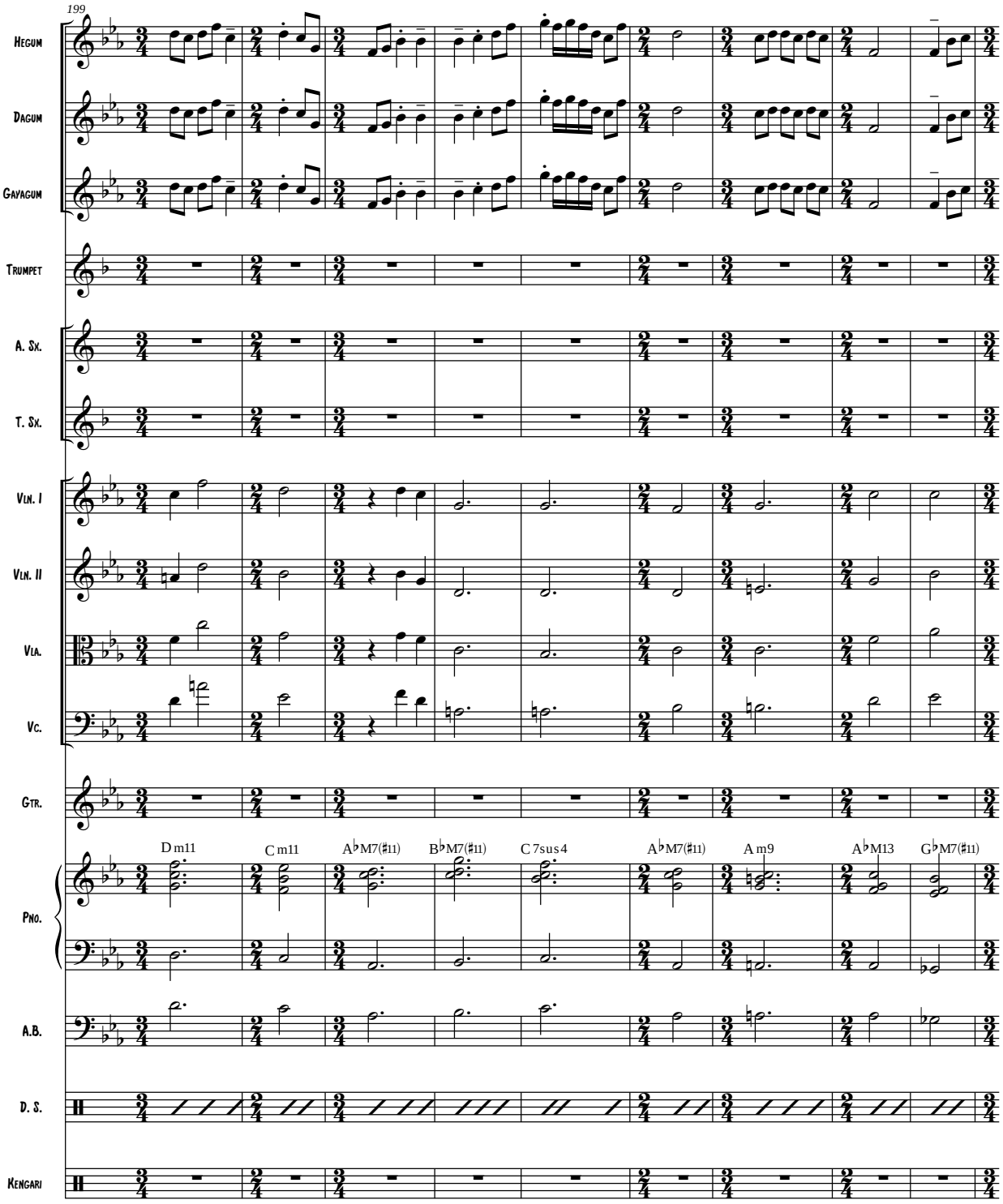

L
155
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
mp
G m11
C m11
D m11
C m11
A♭M7(♯11)
B♭M7(♯11)
C 7sus4
A♭M7(♯11)

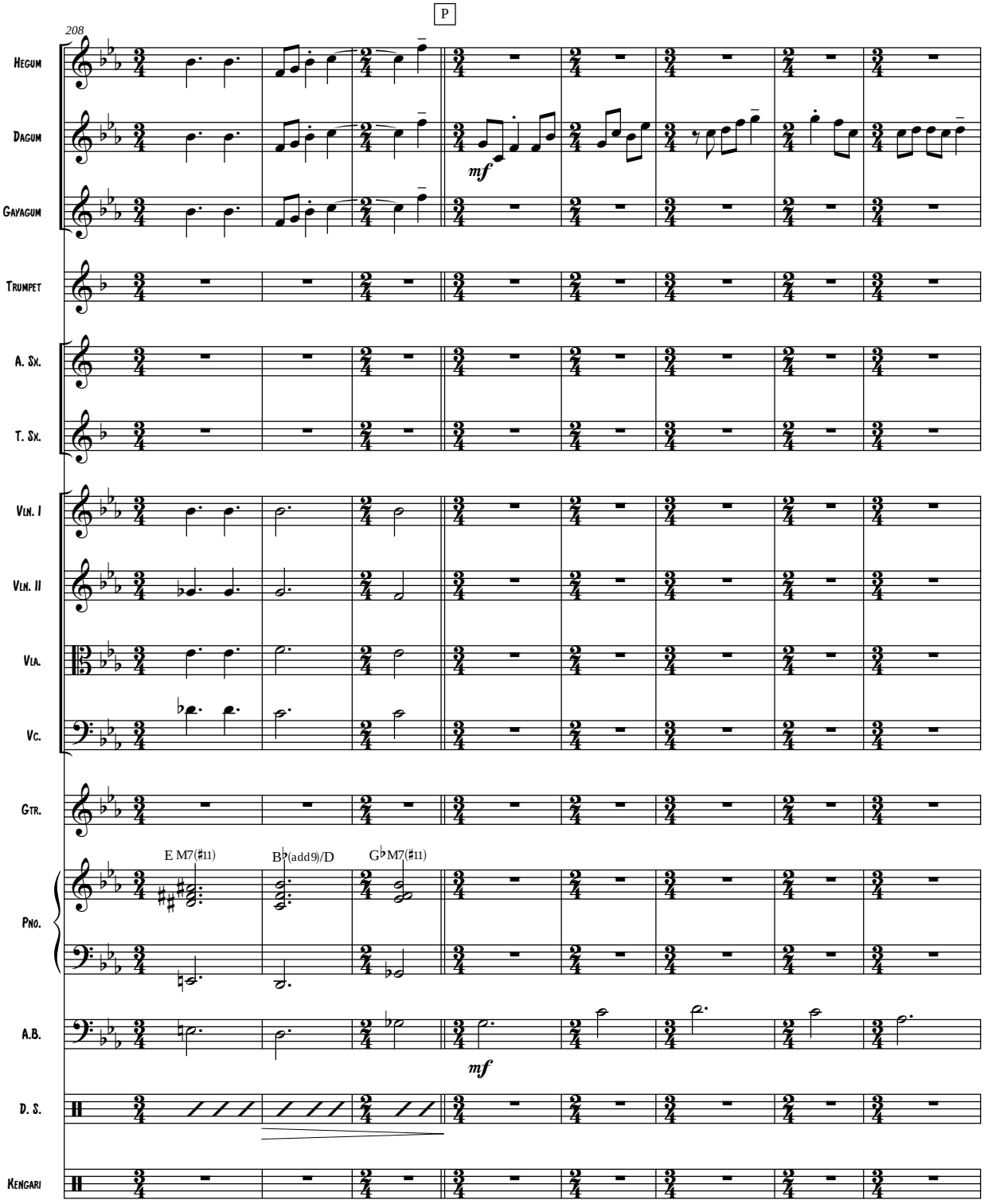

163
M
Hegum
Dagum
Gayagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
A m9
A♭M13
G♭M7(♯11)
E M7(♯11)
B♭(add9)/D
G♭M7(♯11)
G m11
C m11
D m11

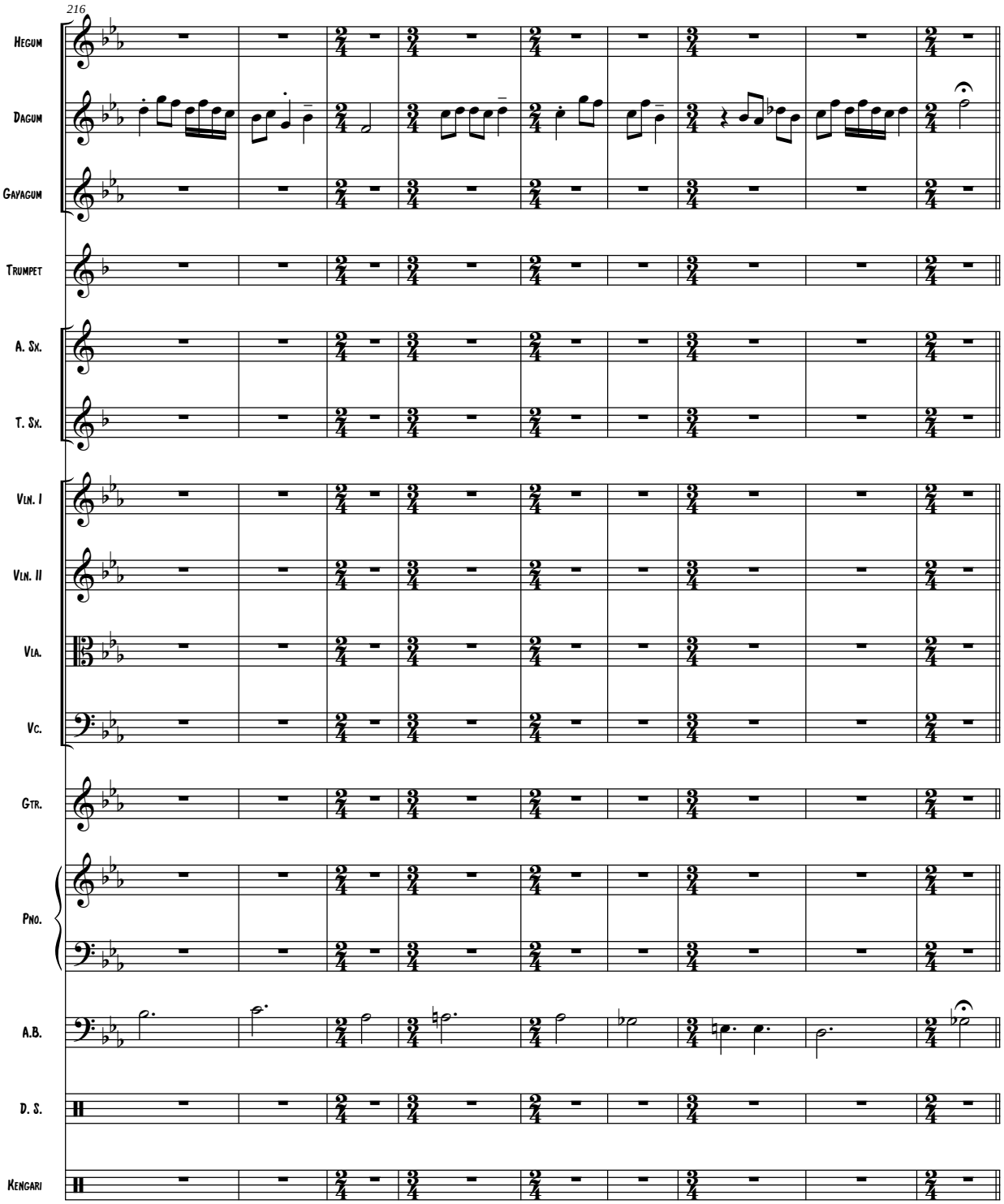

172
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
C m11
A♭M7(♯11)
B♭M7(♯11)
C 7sus4
A♭M7(♯11)
A m9
A♭M13
G♭M7(♯11)
E M7(♯11)


181
N
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
f
B♭(add9)/D
G♭M7(♯11)
G m11
C m11
D m11
C m11
A♭M7(♯11)
B♭M7(♯11)
C 7sus4

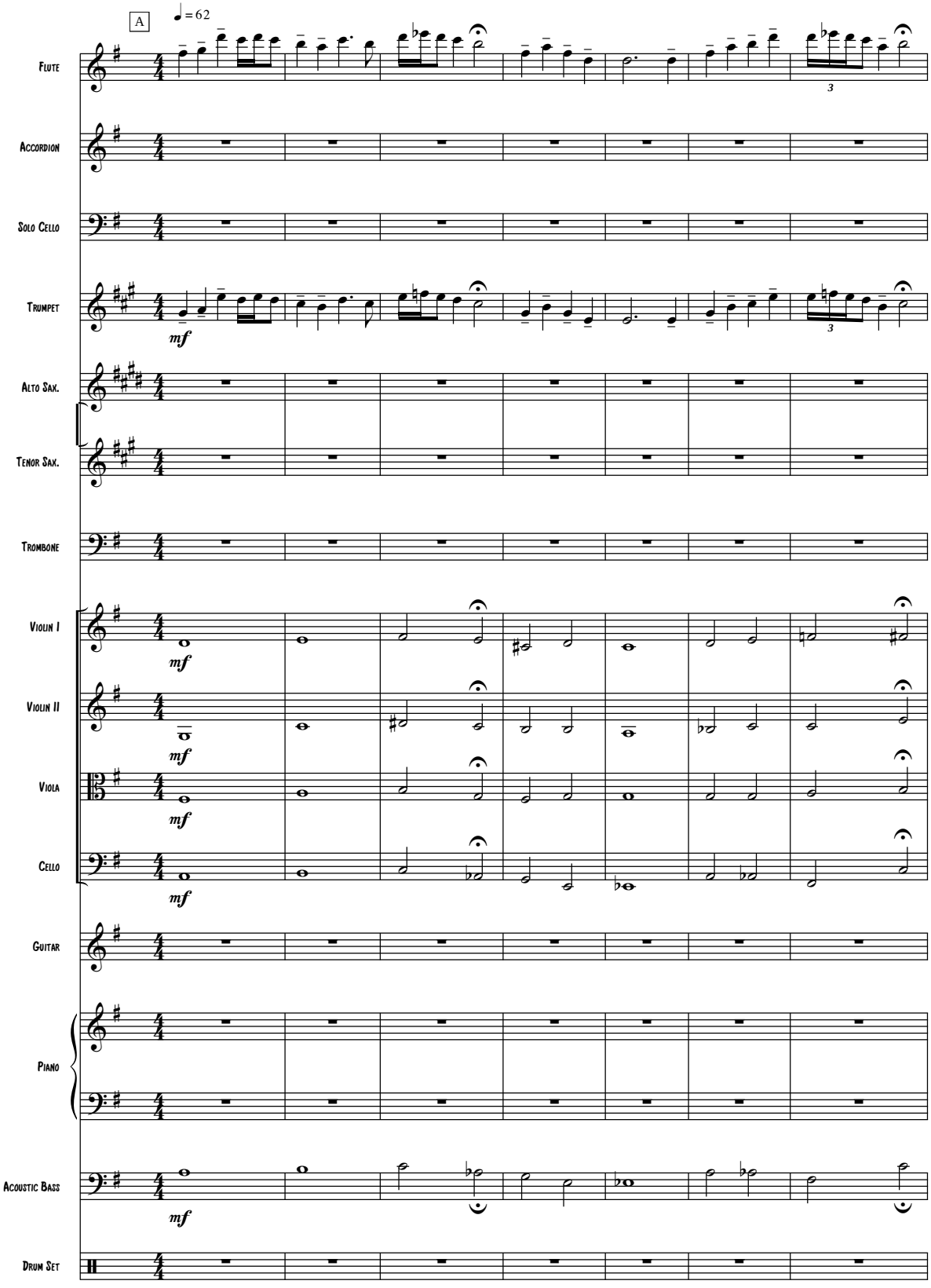

190
O
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
A♭M7(♯11)
A m9
A♭M13
G♭M7(♯11)
E M7(♯11)
B♭(add9)/D
G♭M7(♯11)
G m11
C m11

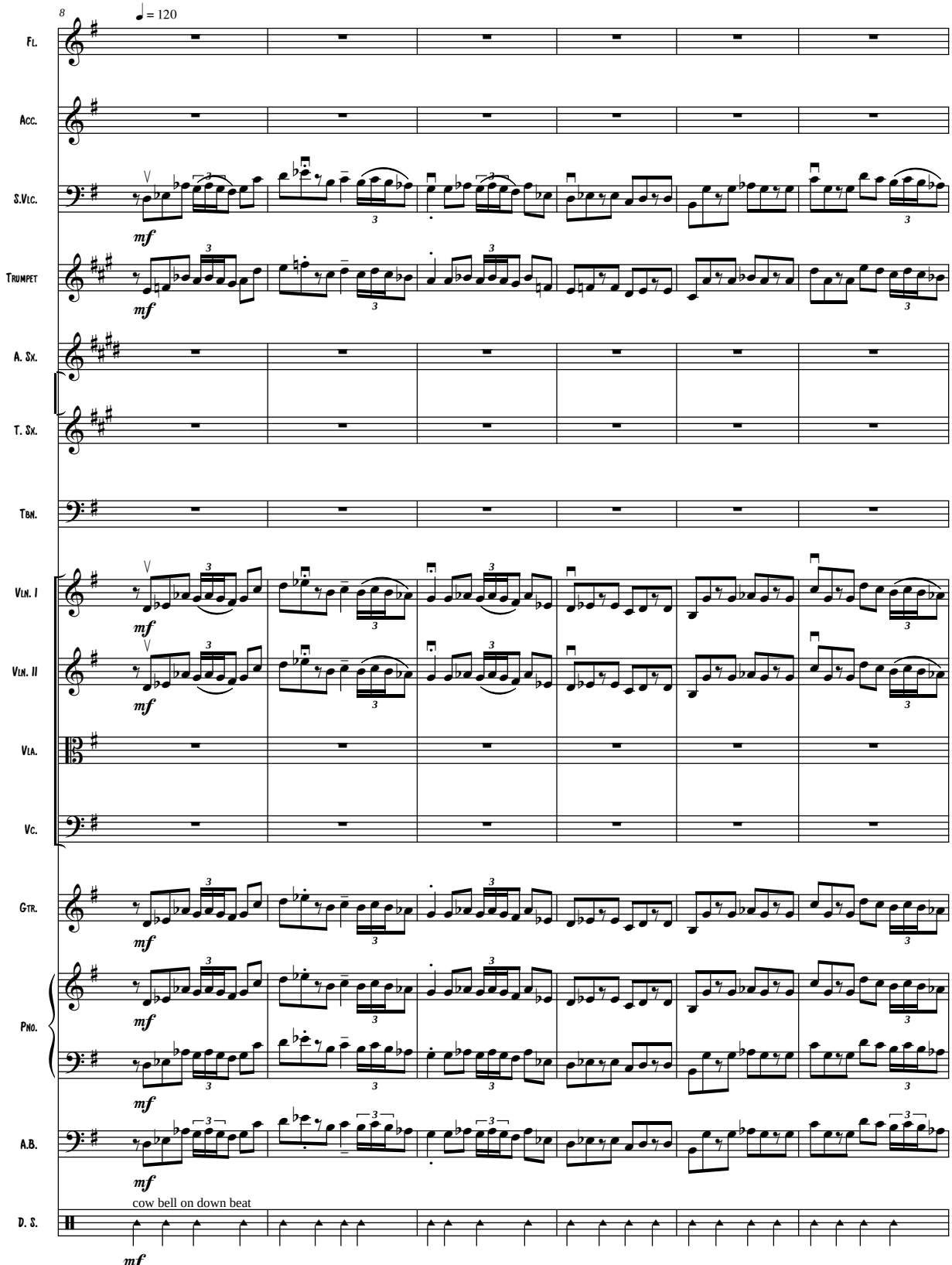

199
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
D m11
C m11
A♭M7(♯11)
B♭M7(♯11)
C 7sus4
A♭M7(♯11)
A m9
A♭M13
G♭M7(♯11)

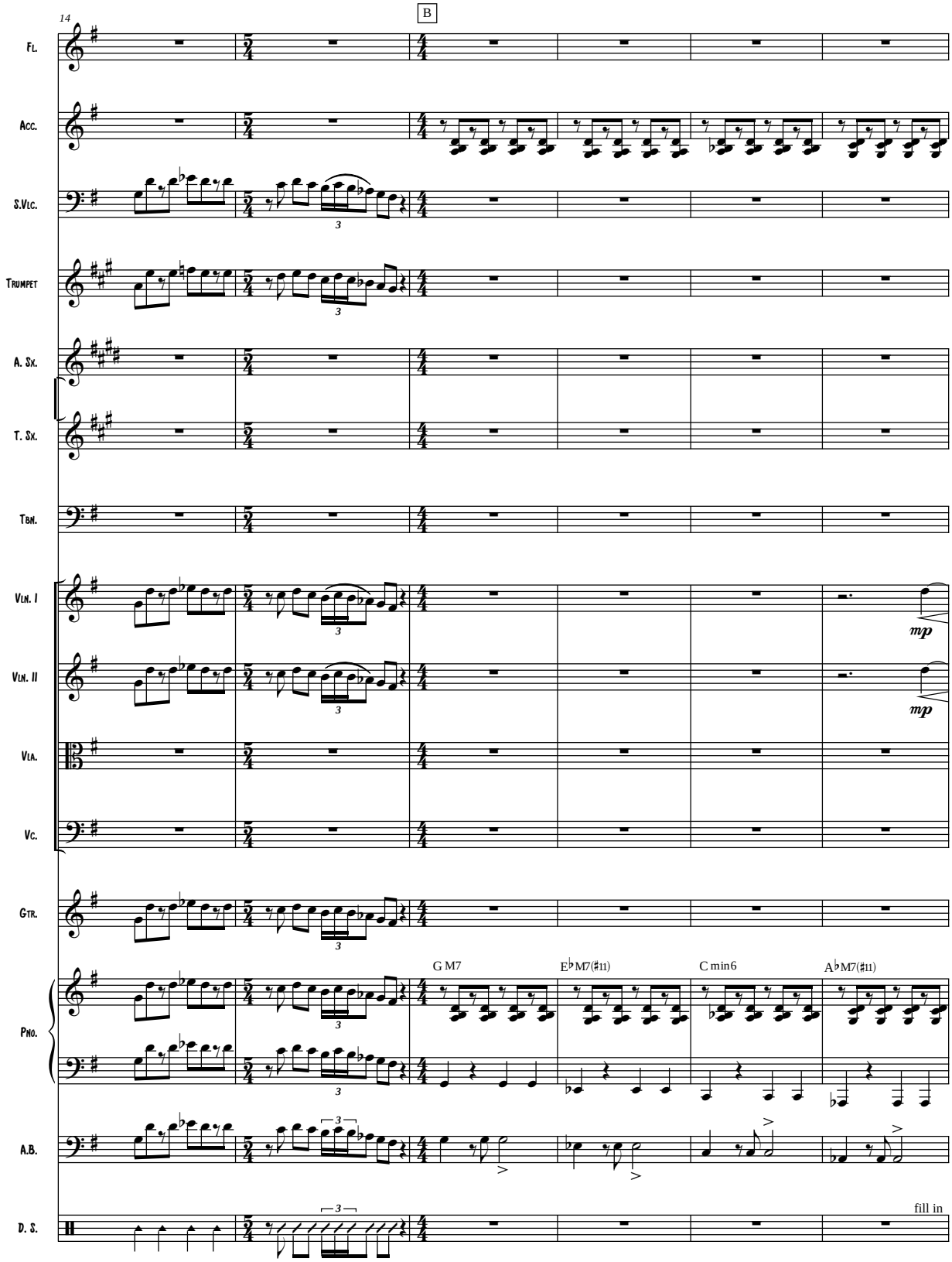

P
208
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari
mf
E M7(♯11)
B♭(add9)/D
G♭M7(♯11)
mf

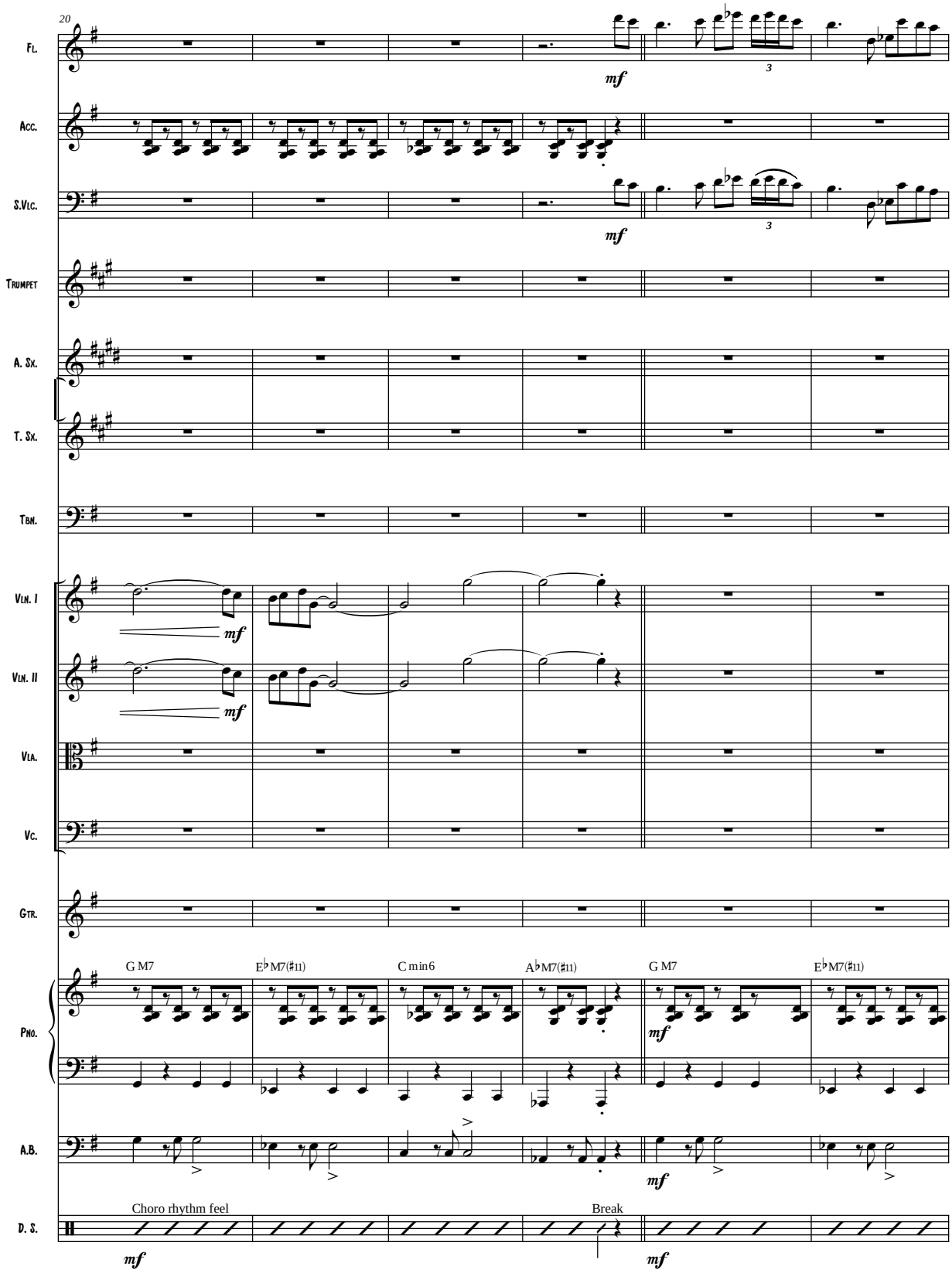

216
Hegum
Dagum
Gavagum
Trumpet
A. Sx.
T. Sx.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Kengari

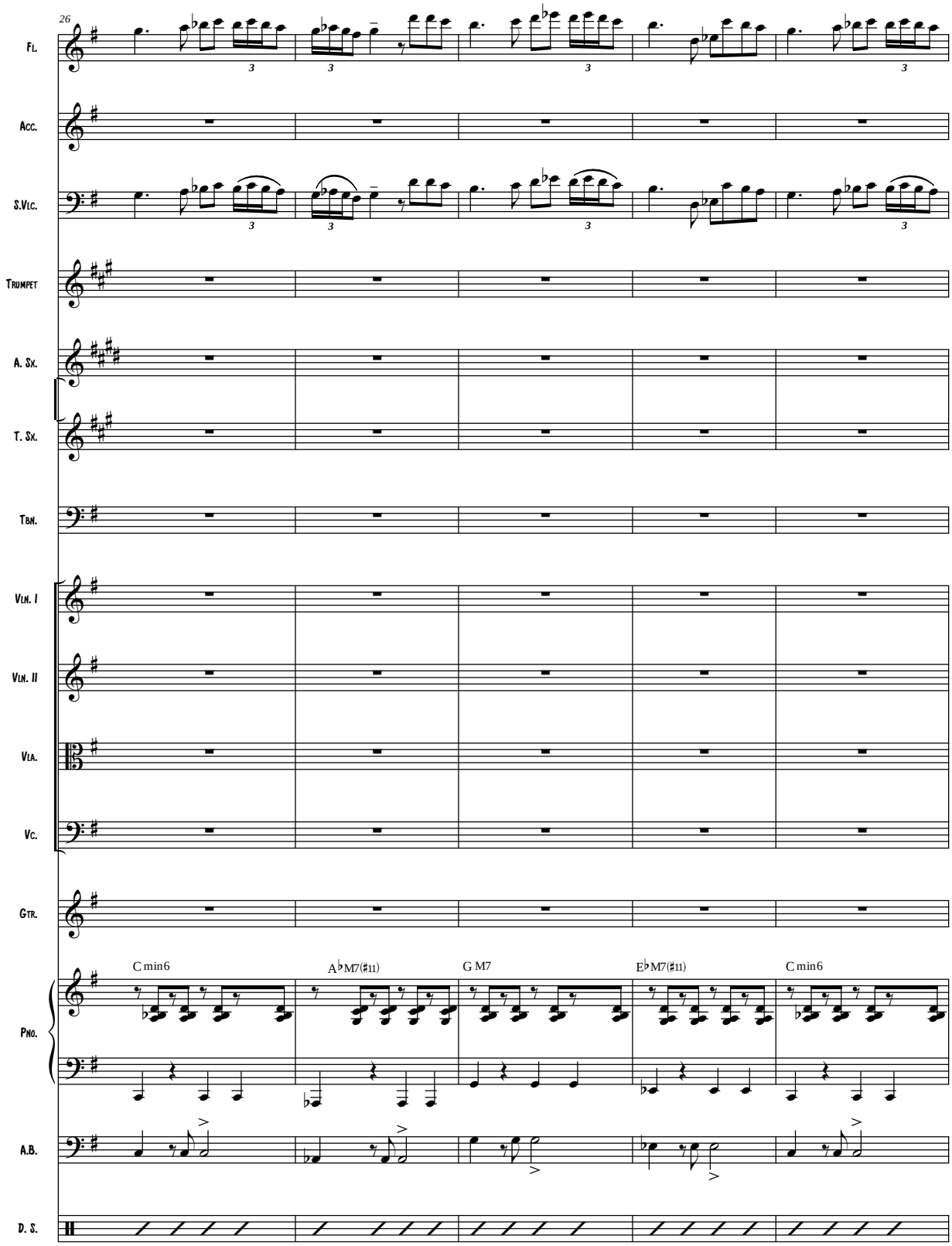
Movement III

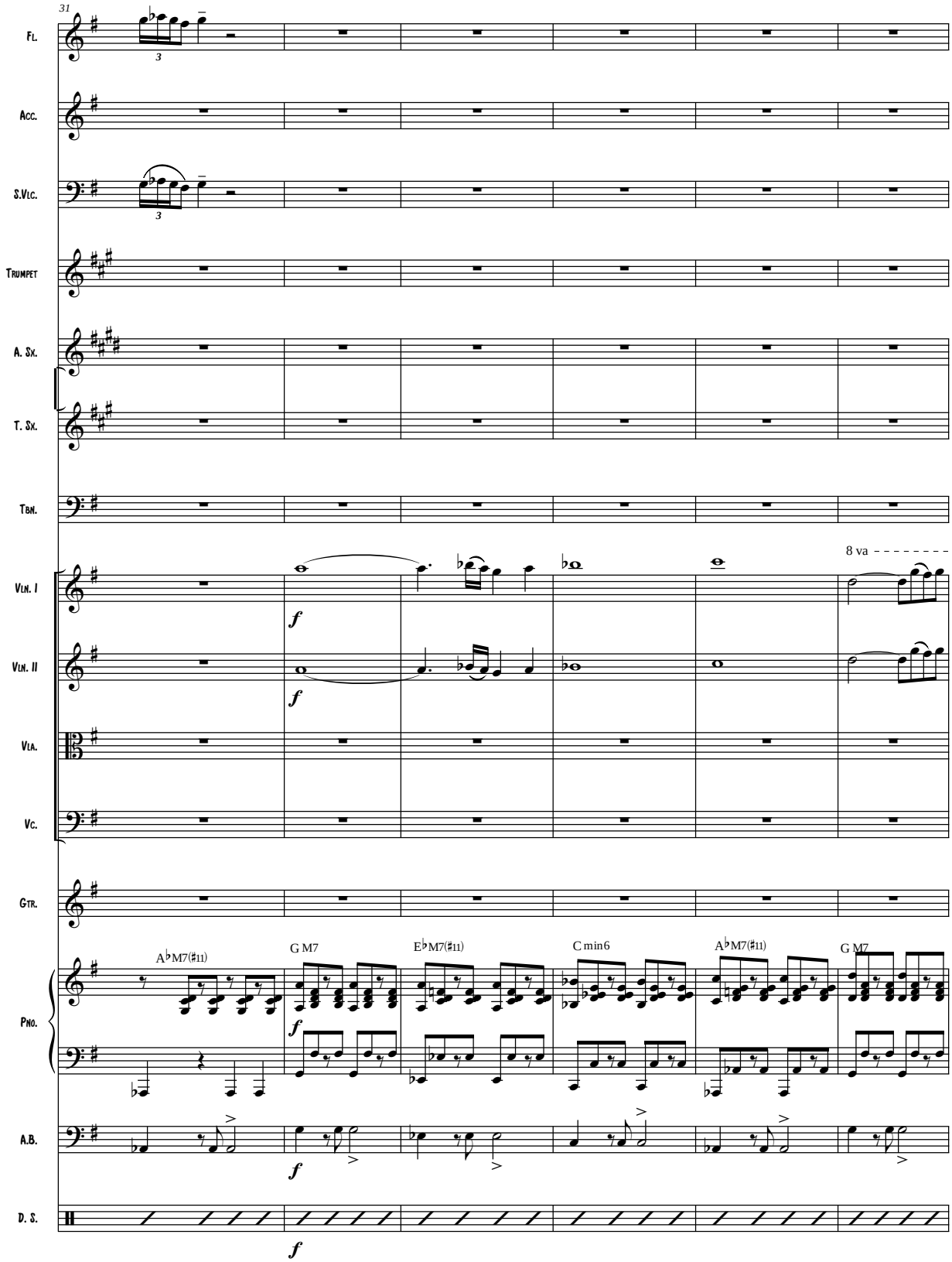


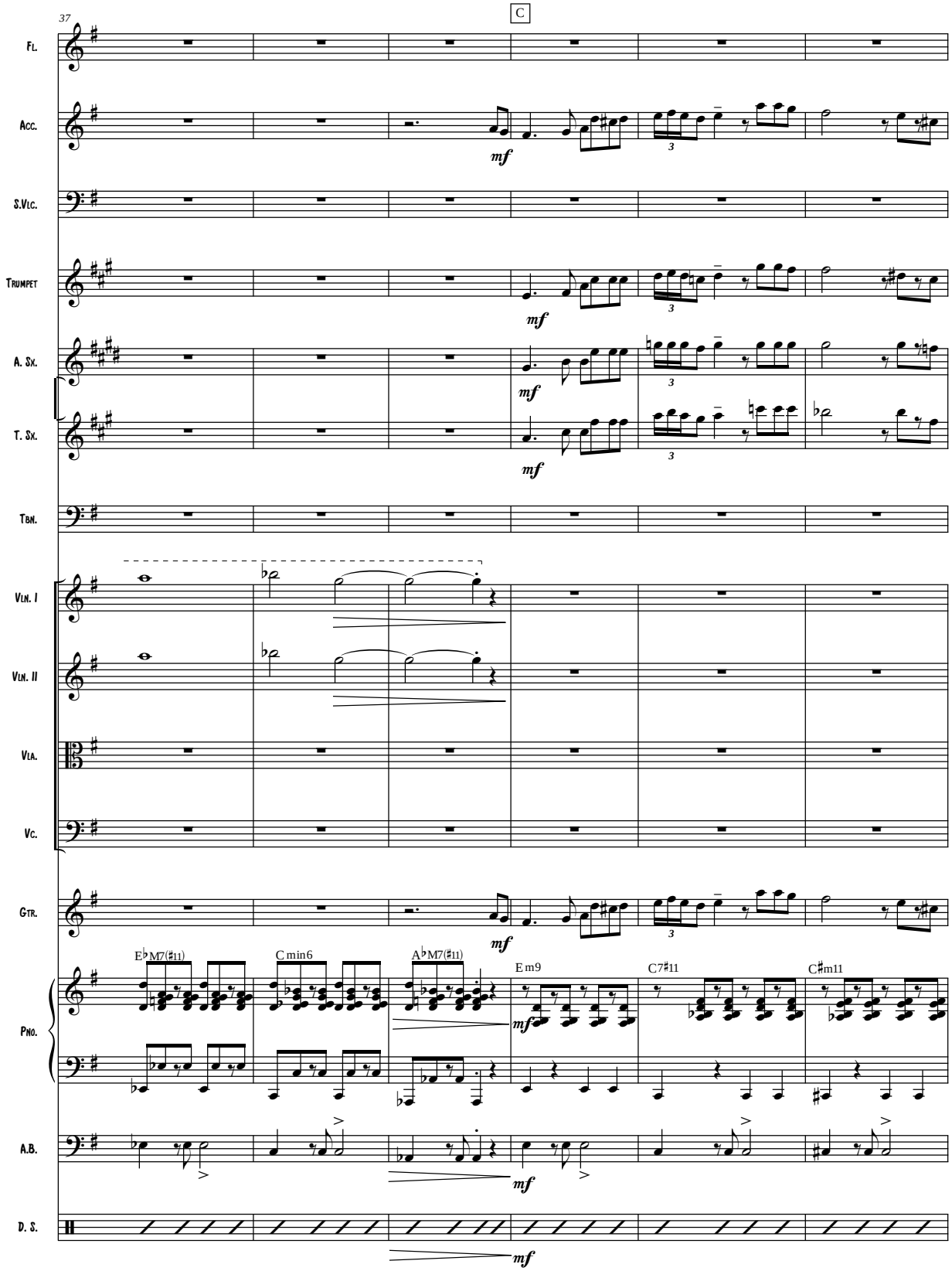

8
♩ = 120
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
mf
cow bell on down beat

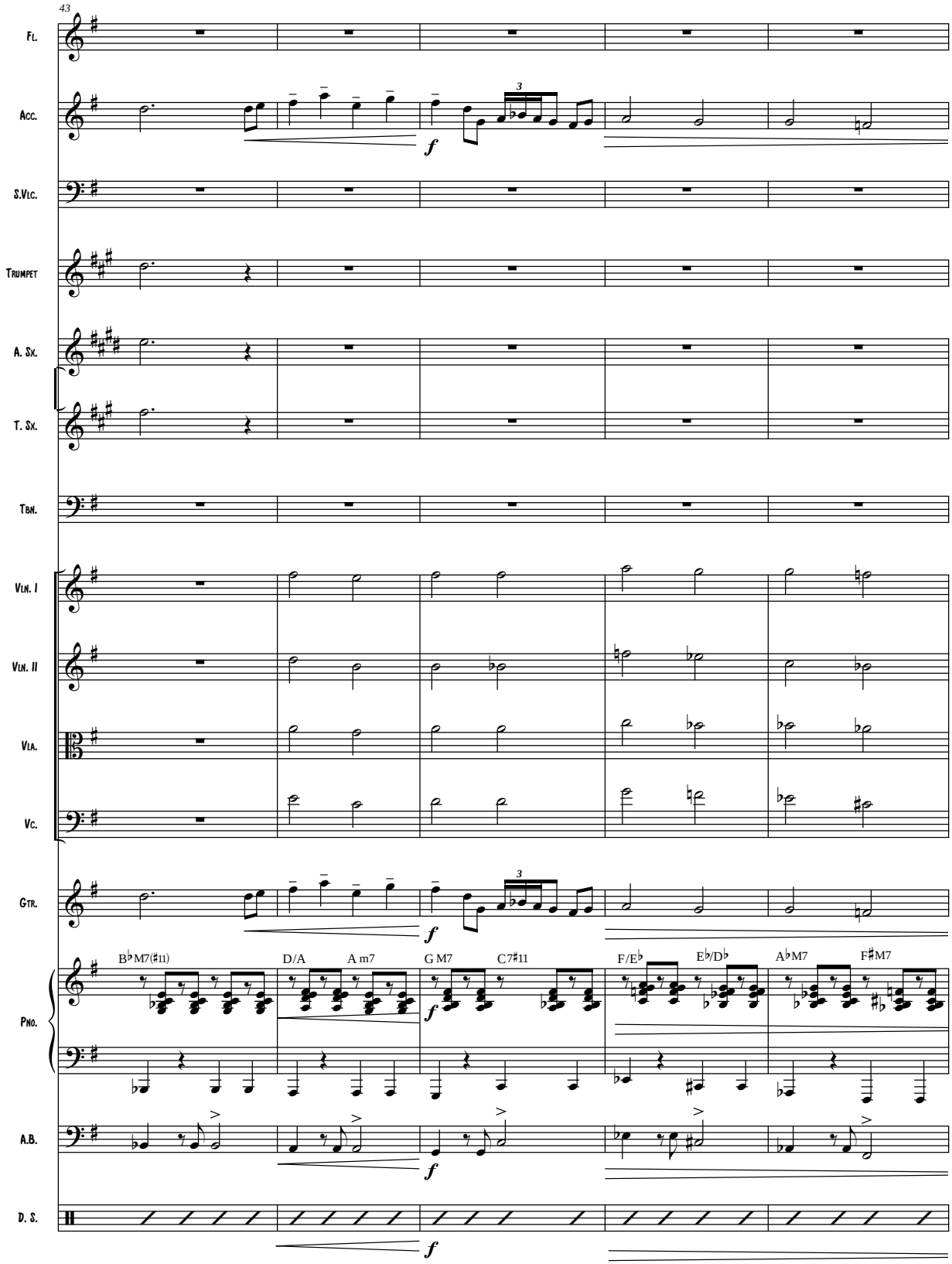

14
B
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
mp
mp
G M7
E♭M7(♯11)
C min6
A♭M7(♯11)
fill in

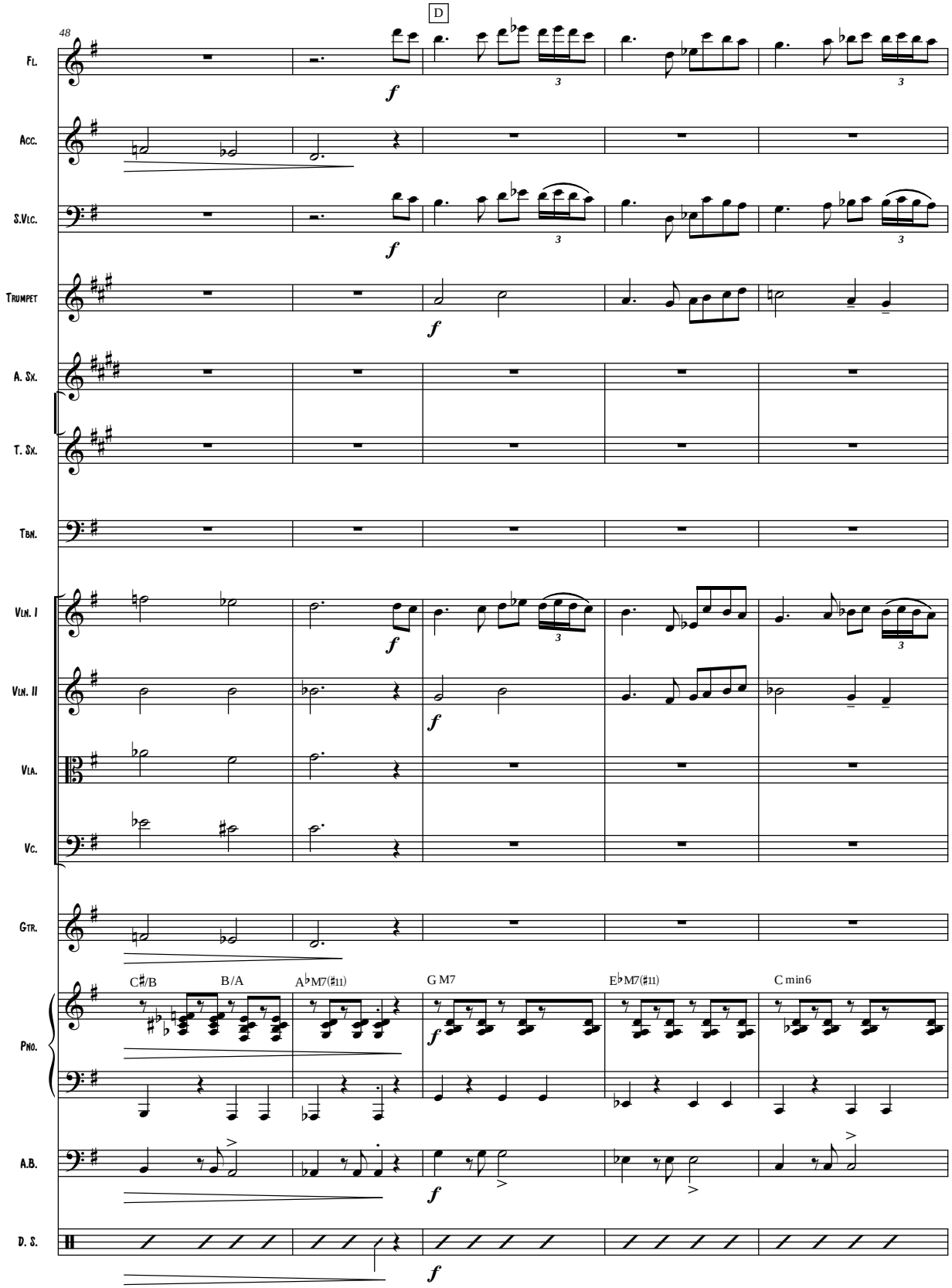

20
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
mf
3
G M7
E♭M7(♯11)
C min6
A♭M7(♯11)
G M7
E♭M7(♯11)
Choro rhythm feel
Break

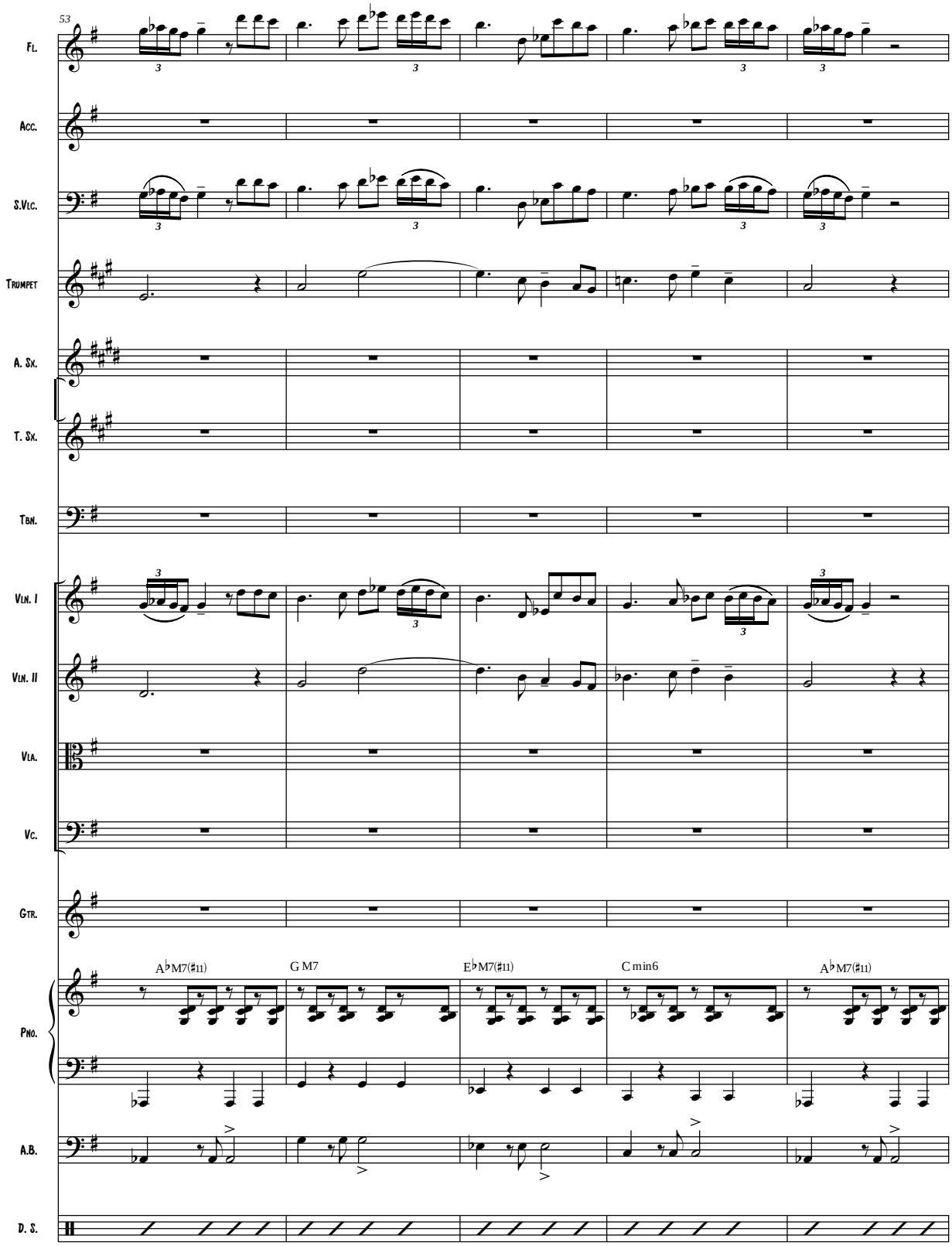

26
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
C min6
A♭M7(♯11)
G M7
E♭M7(♯11)
C min6

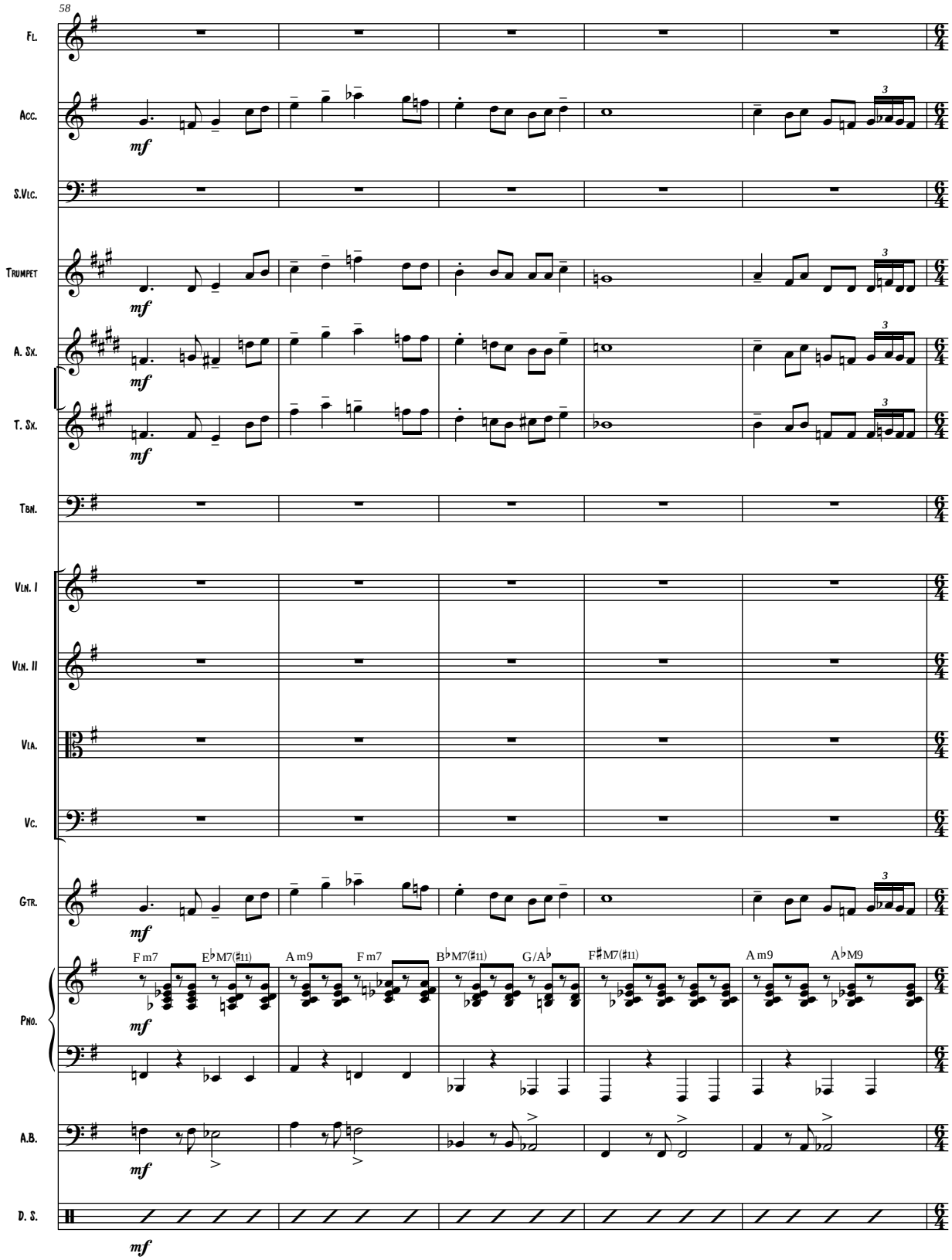

31
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
8 va
A♭M7(♯11)
G M7
E♭M7(♯11)
C min6
A♭M7(♯11)
G M7
f

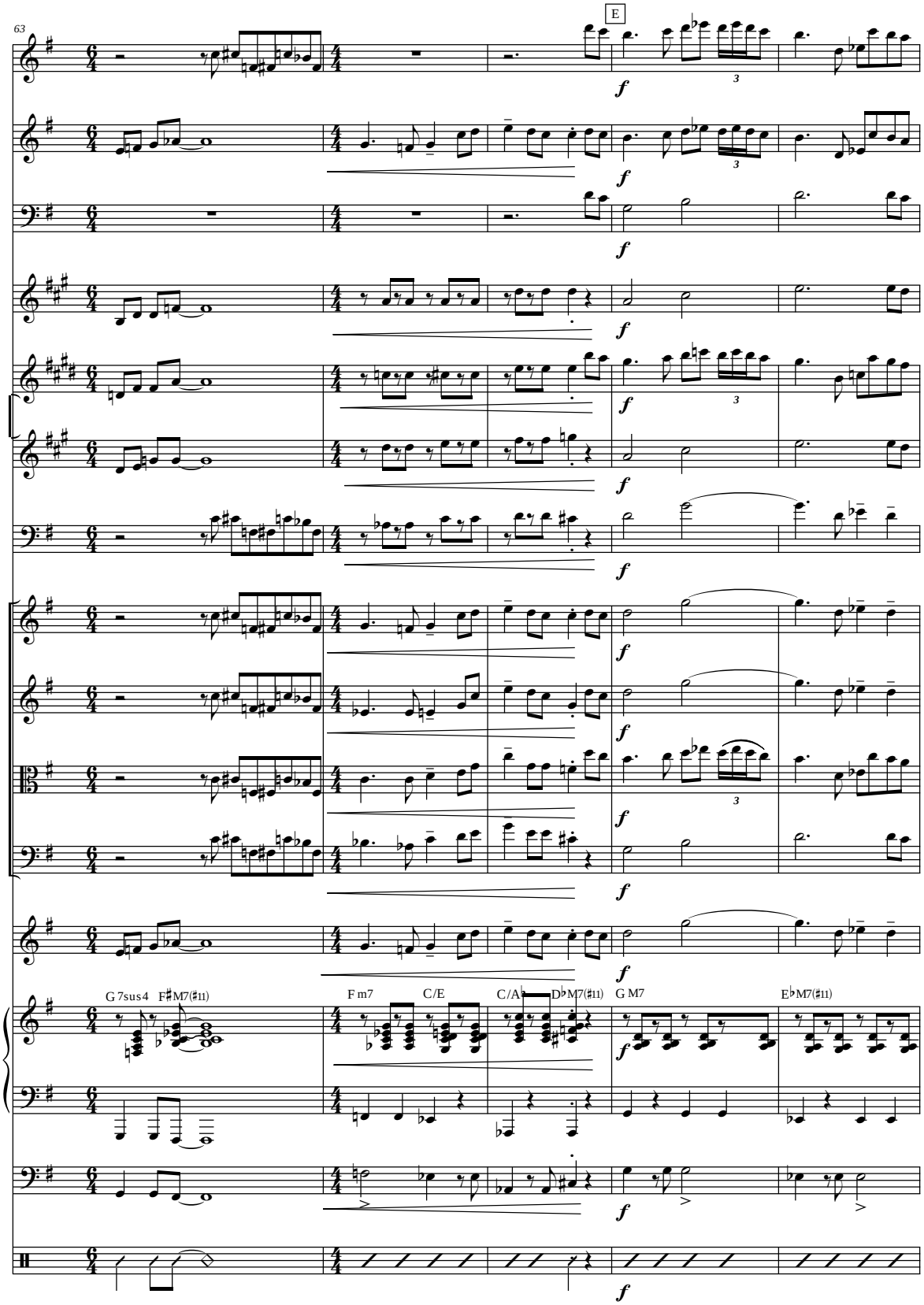

37
C
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
mf
E♭M7(♯11)
C min6
A♭M7(♯11)
E m9
C7♯11
C♯m11

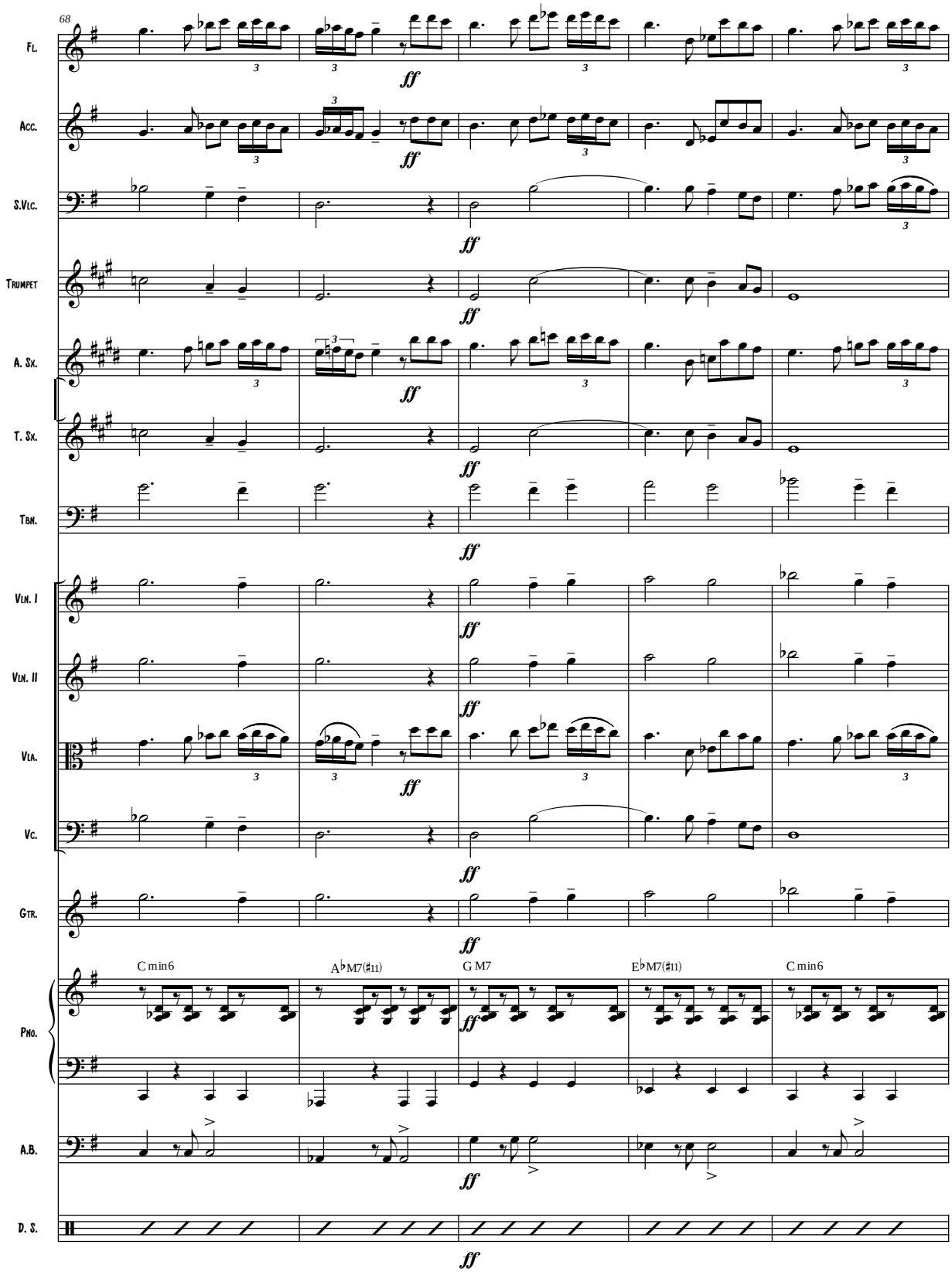

43
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
f
B♭M7(♯11)
D/A
A m7
G M7
C7♯11
F/E♭
E♭/D♭
A♭M7
F♯M7

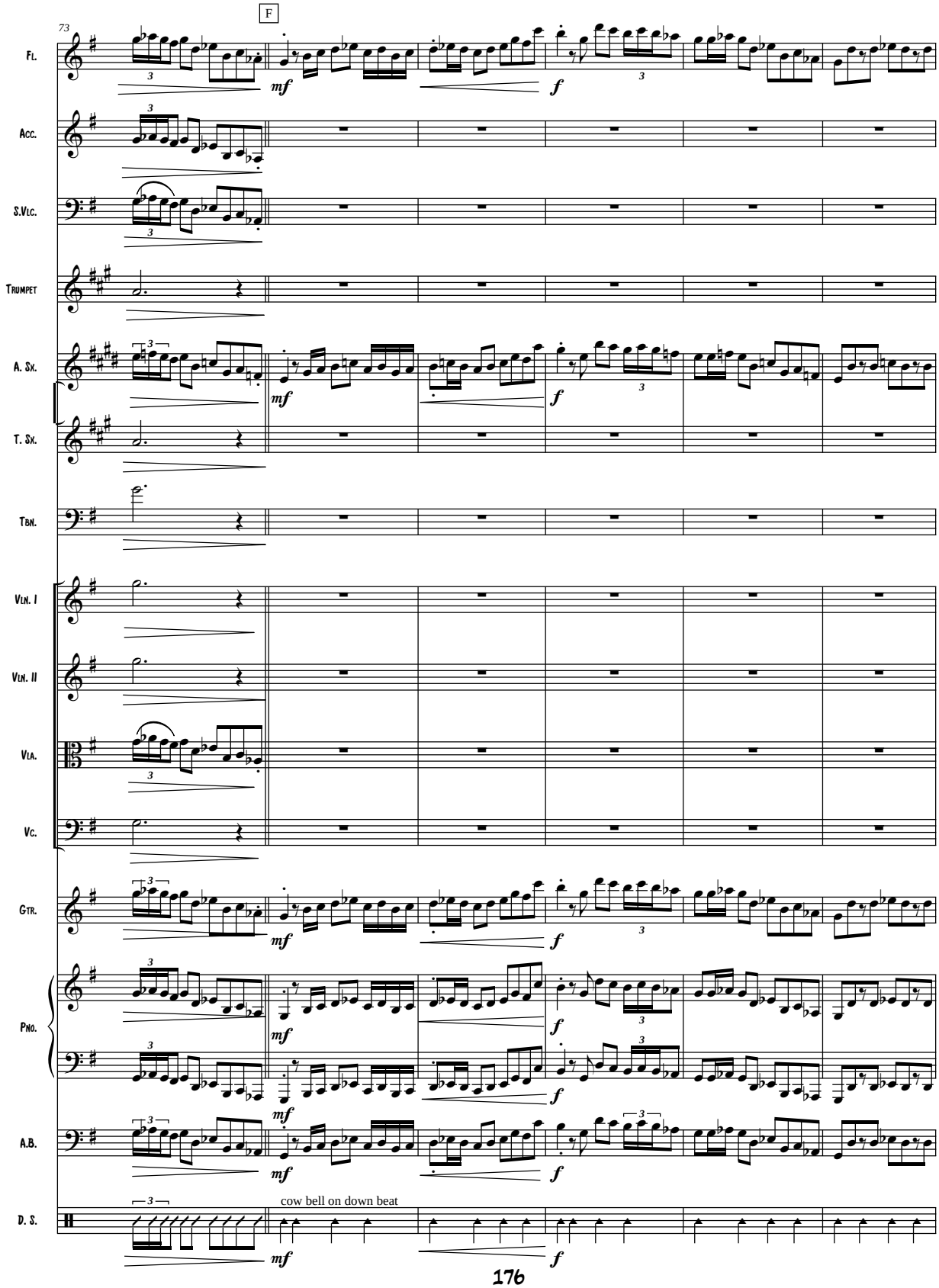

D
48
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
C♯/B
B/A
A♭M7(♯11)
G M7
E♭M7(♯11)
C min6
f

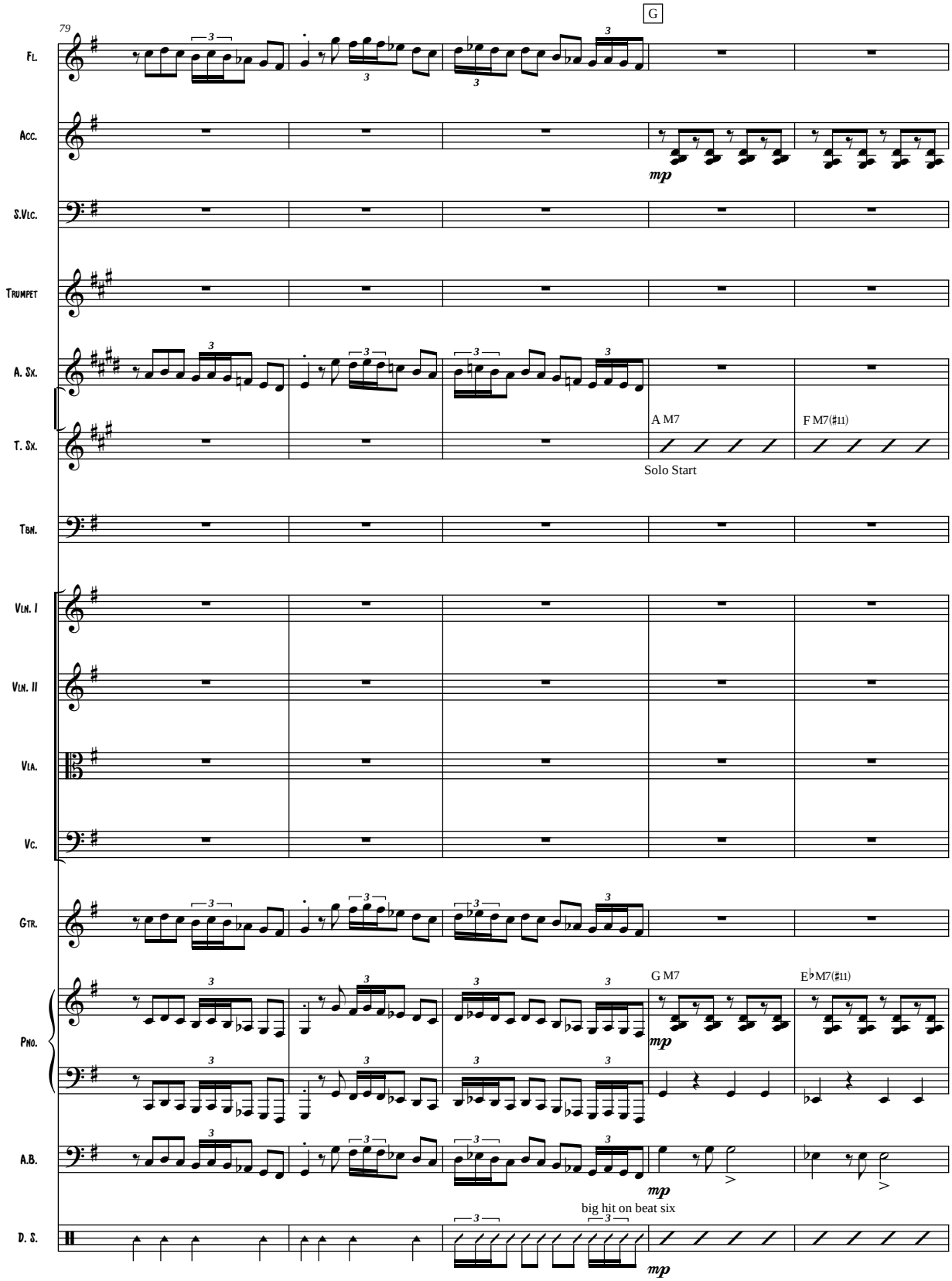

53
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
A♭M7(♯11)
G M7
E♭M7(♯11)
C min6
A♭M7(♯11)

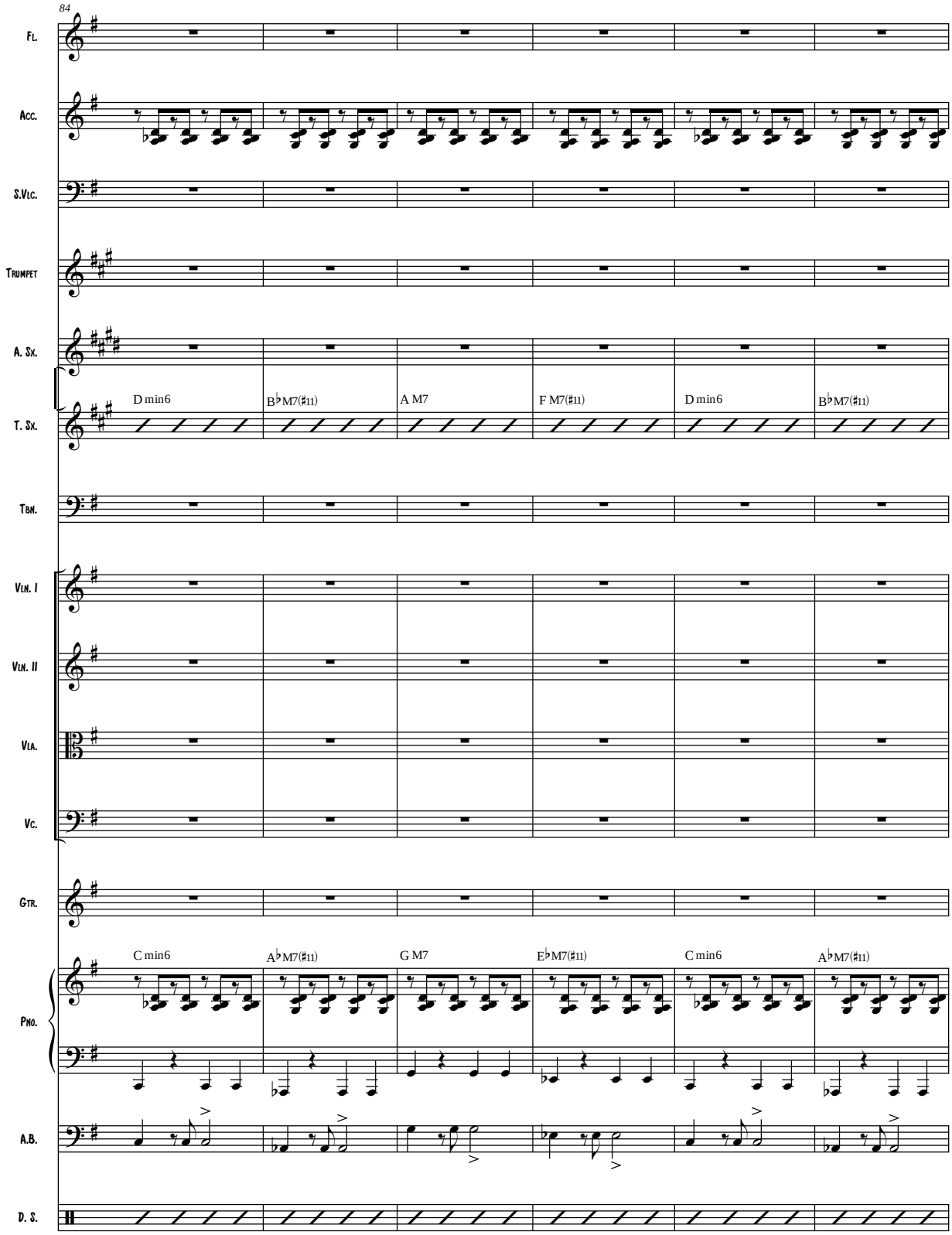

58
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
mf
F m7
E♭M7(♯11)
A m9
F m7
B♭M7(♯11)
G/A♭
F♯M7(♯11)
A m9
A♭M9
3

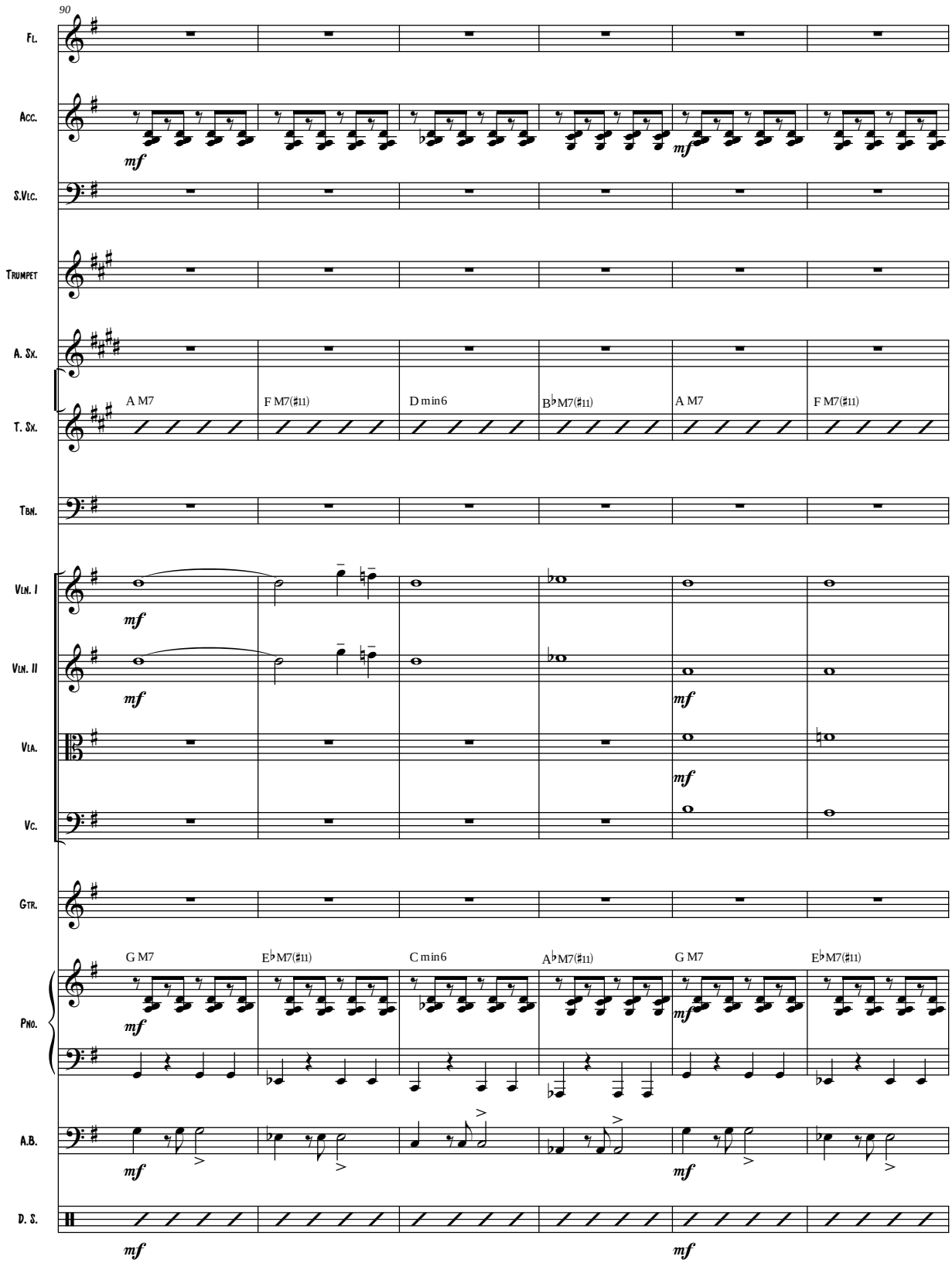

63
E
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
G 7sus 4
F♯M7(♯11)
F m7
C/E
C/A♭
D♭M7(♯11)
G M7
E♭M7(♯11)
f

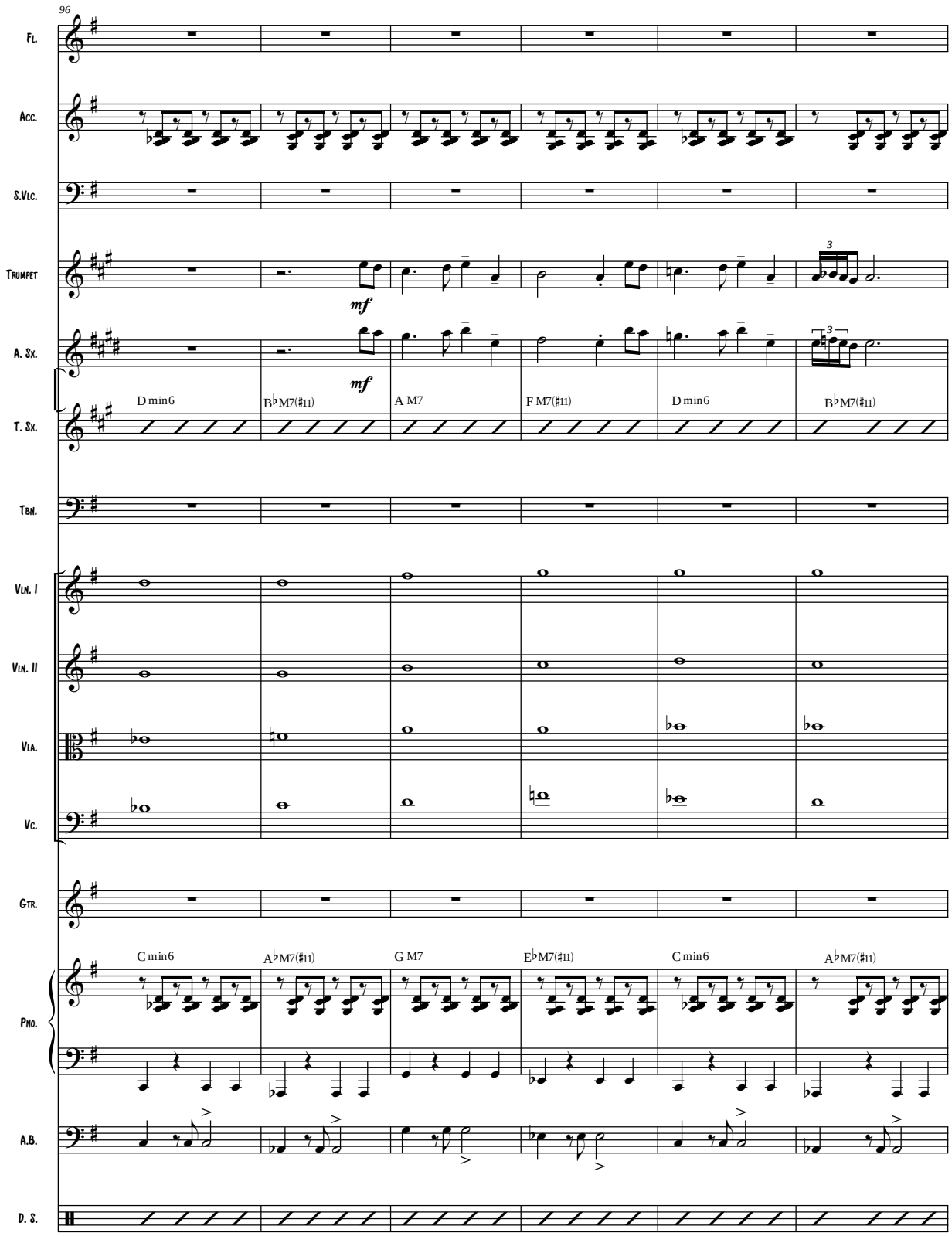

68
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
ff
C min6
A♭M7(♯11)
G M7
E♭M7(♯11)
C min6

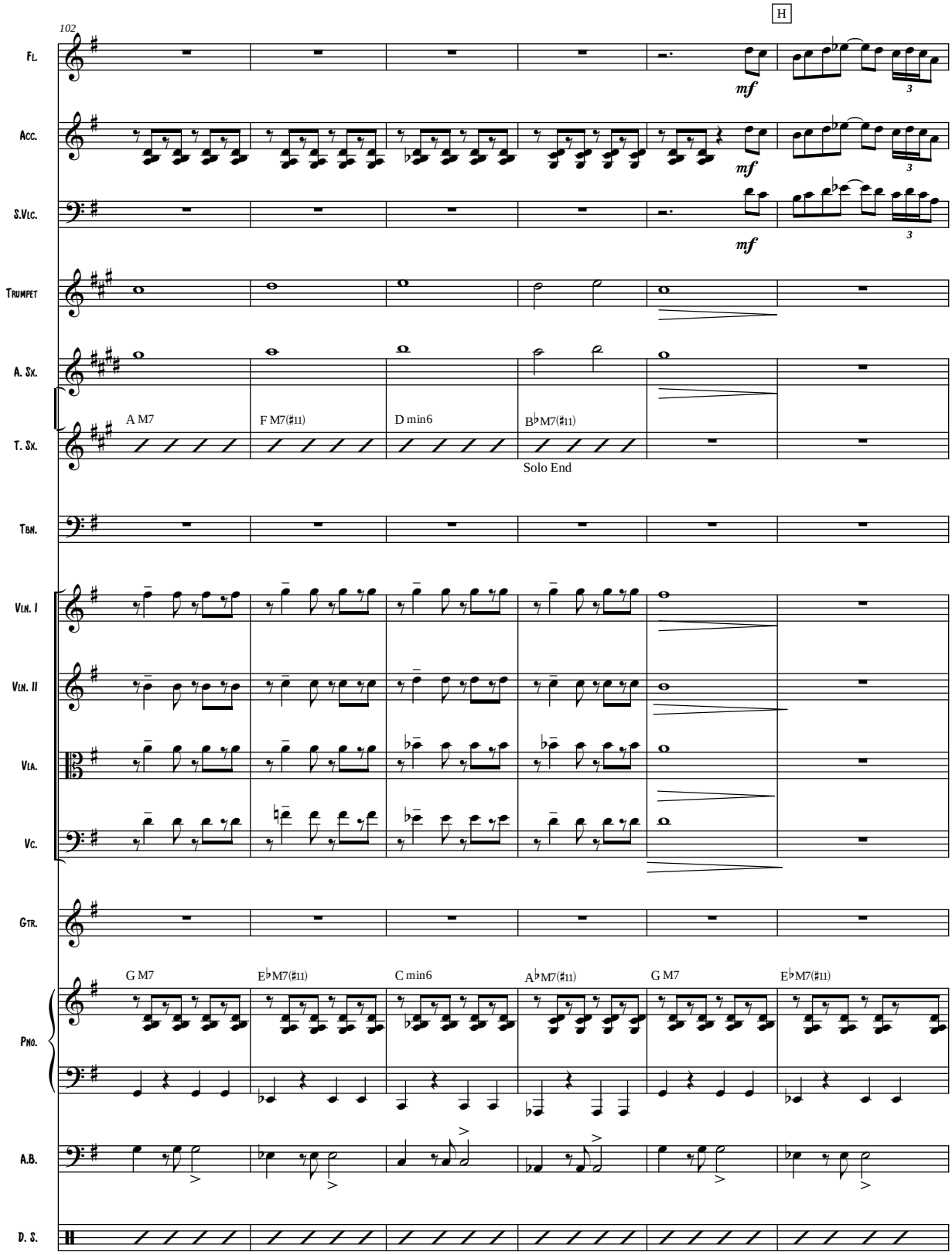

73
F
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
mf
f
cow bell on down beat

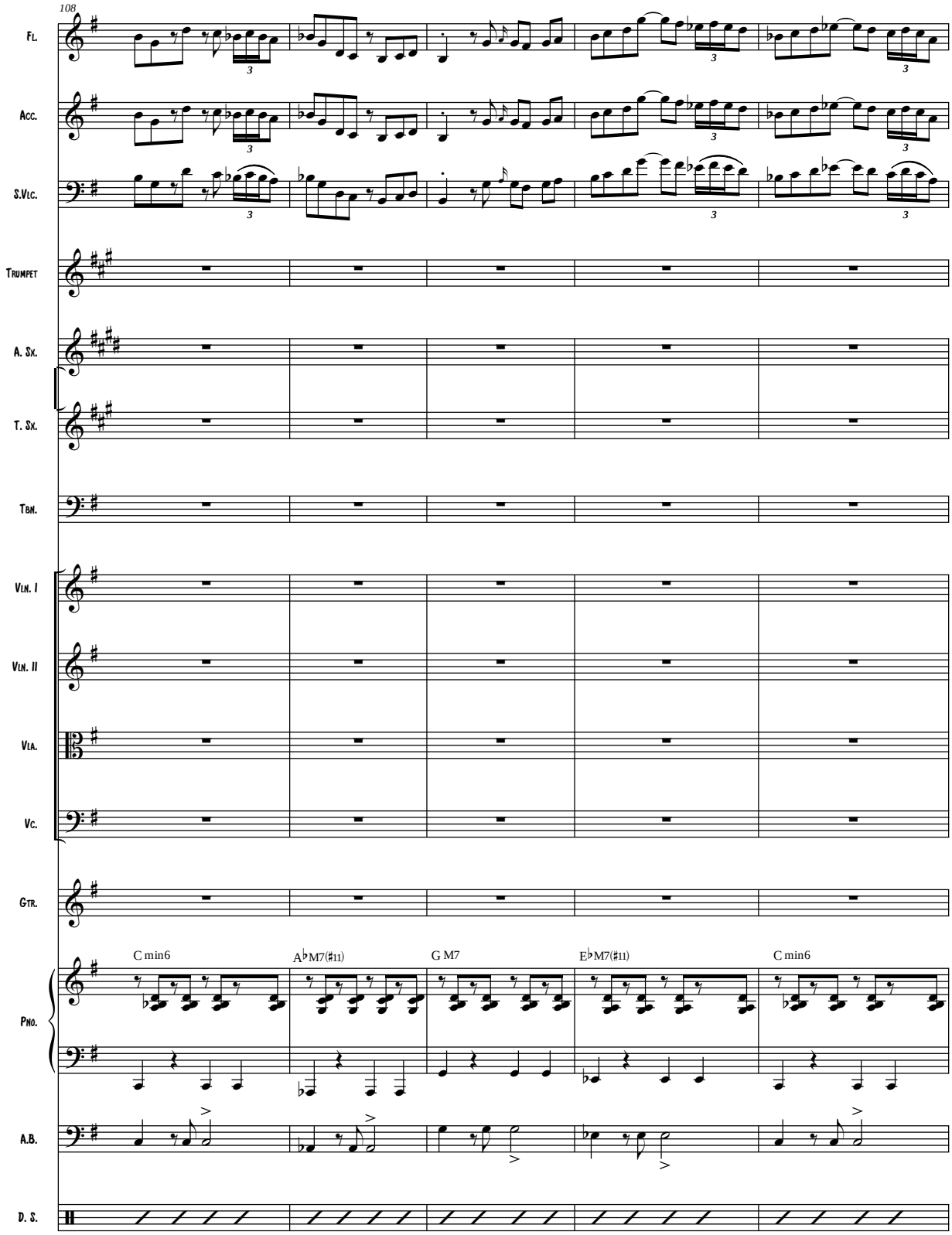

79
G
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
mp
A M7
F M7(♯11)
Solo Start
G M7
E♭M7(♯11)
big hit on beat six

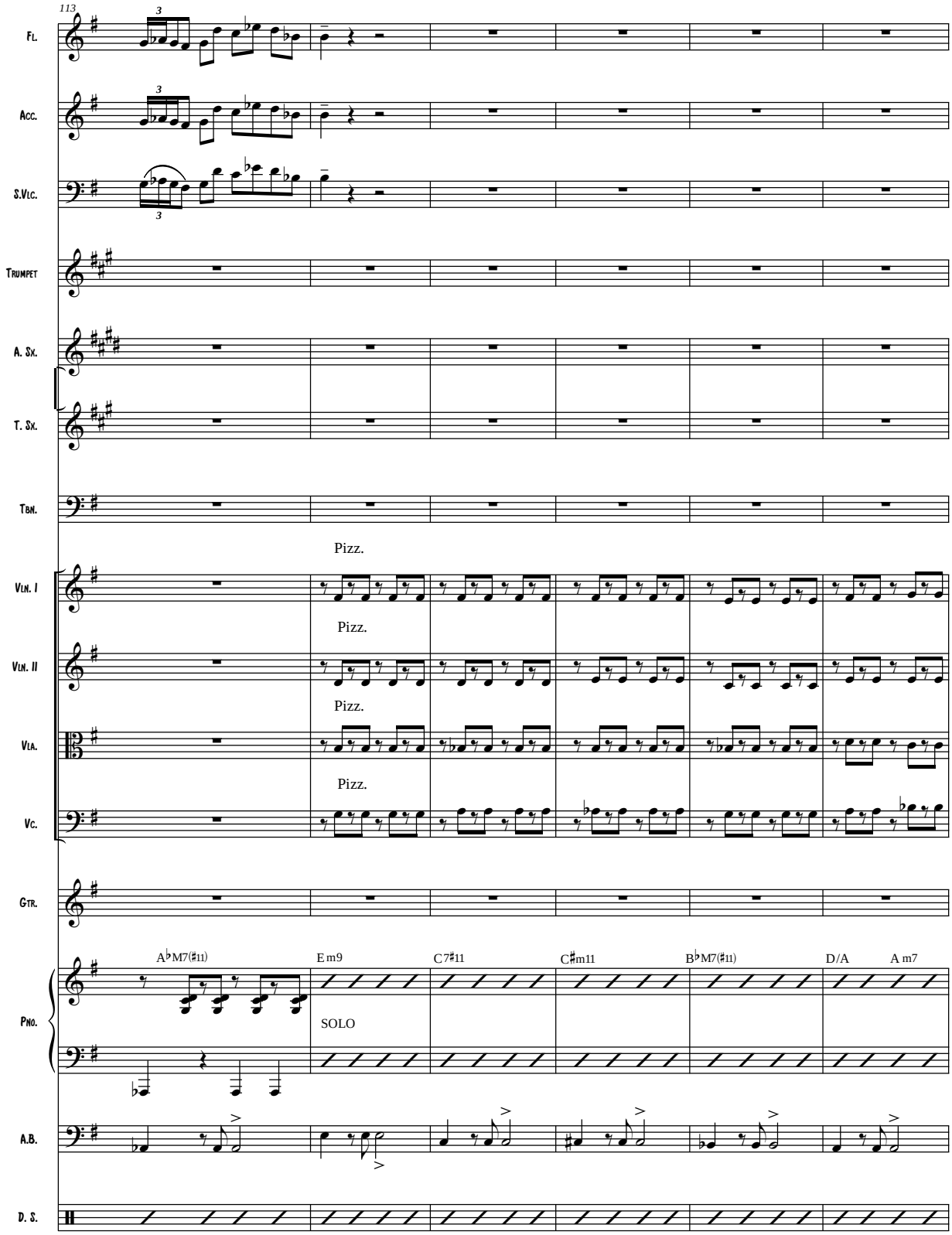

84
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
D min6
B♭M7(♯11)
A M7
F M7(♯11)
D min6
B♭M7(♯11)
C min6
A♭M7(♯11)
G M7
E♭M7(♯11)
C min6
A♭M7(♯11)

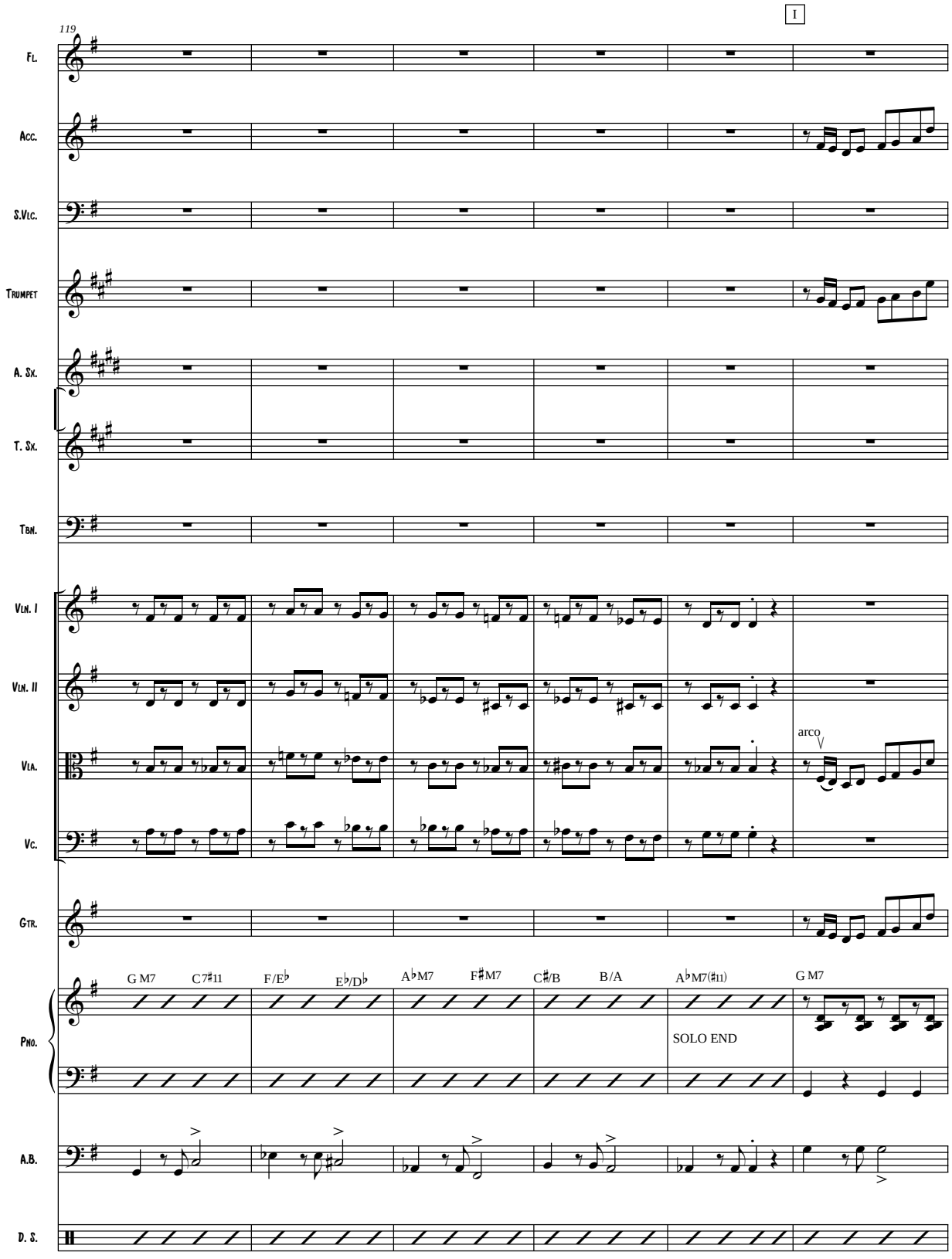

90
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
mf
A M7
F M7(♯11)
D min6
B♭M7(♯11)
A M7
F M7(♯11)
G M7
E♭M7(♯11)
C min6
A♭M7(♯11)
G M7
E♭M7(♯11)

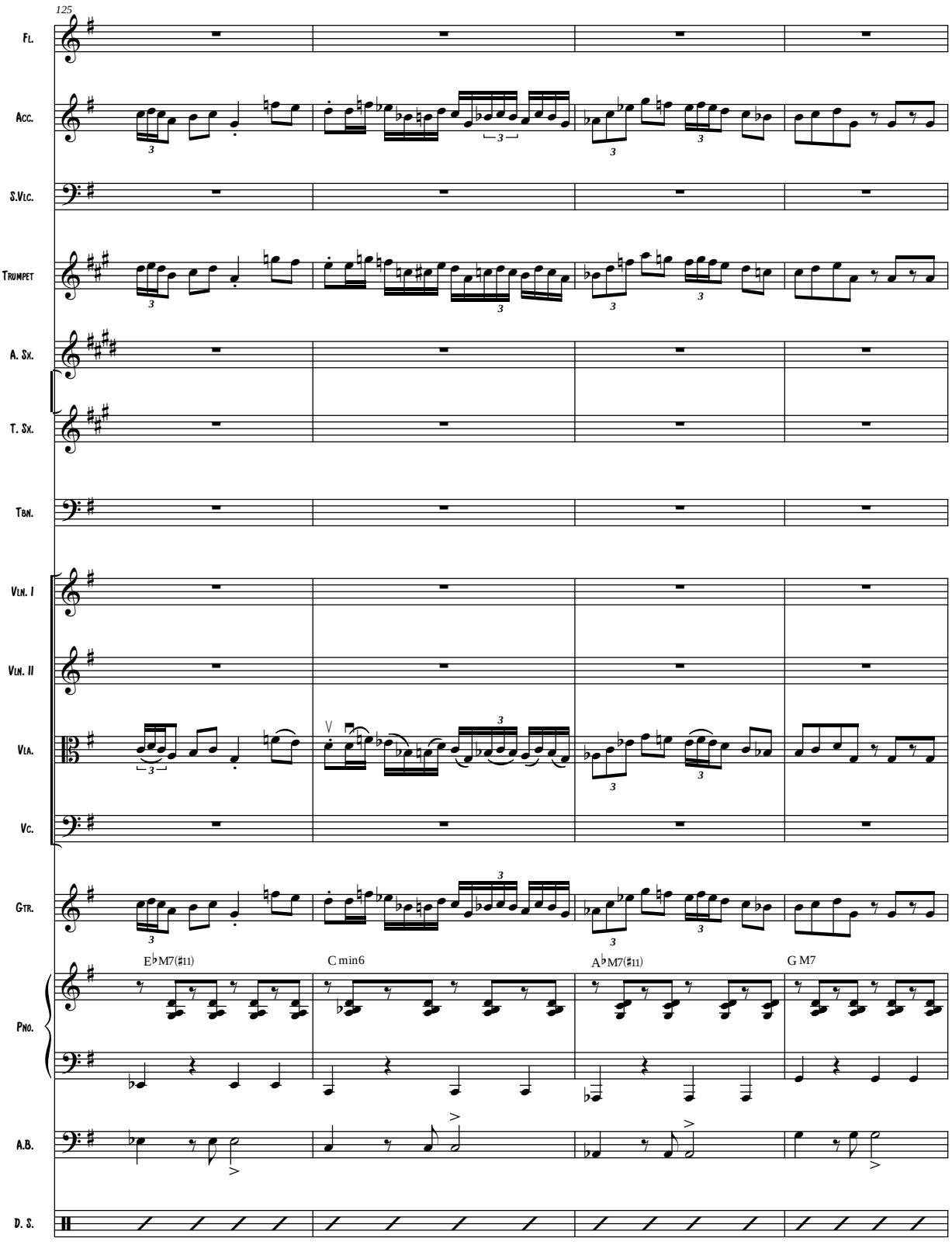

96
Fl.
Acc.
S.Vlc.
Trumpet
mf
A. Sx.
mf
T. Sx.
D min6
B♭M7(♯11)
A M7
F M7(♯11)
D min6
B♭M7(♯11)
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
C min6
A♭M7(♯11)
G M7
E♭M7(♯11)
C min6
A♭M7(♯11)
A.B.
D. S.

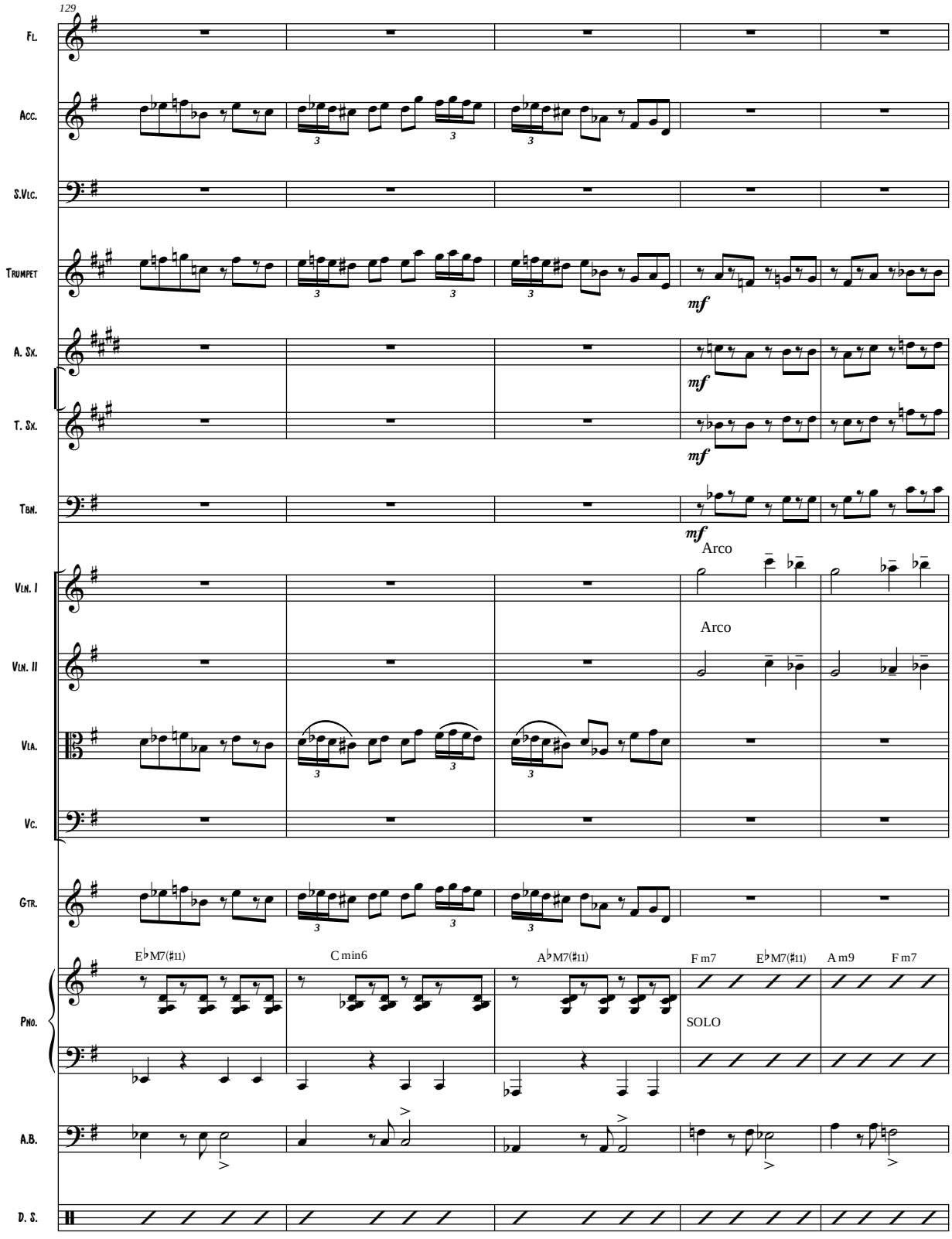

102
H
Fl.
Acc.
S.Vlc.
mf
Trumpet
A. Sx.
T. Sx.
A M7
F M7(♯11)
D min6
B♭M7(♯11)
Solo End
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
G M7
E♭M7(♯11)
C min6
A♭M7(♯11)
G M7
E♭M7(♯11)
Pno.
A.B.
D. S.

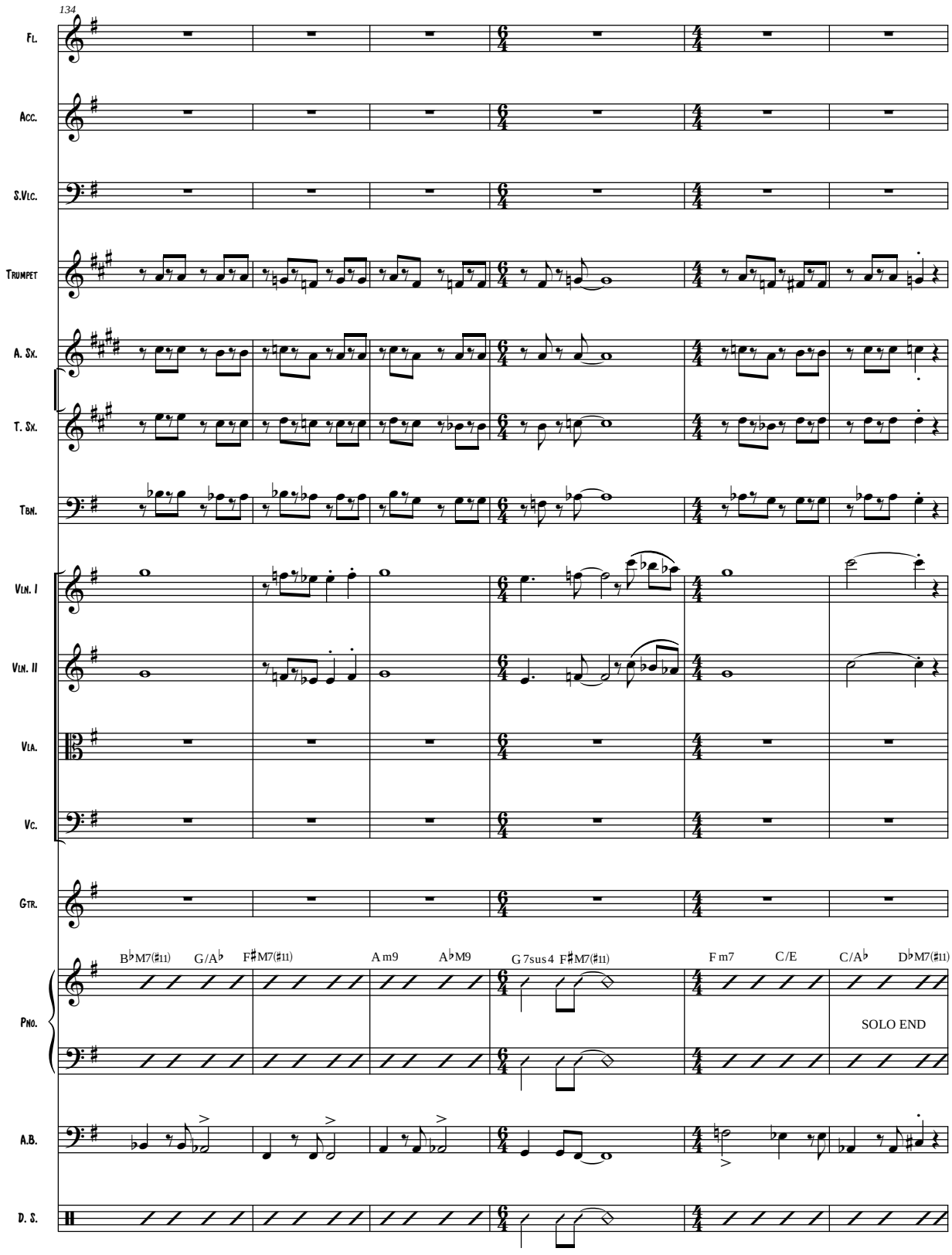

108
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
C min6
A♭M7(♯11)
G M7
E♭M7(♯11)
C min6

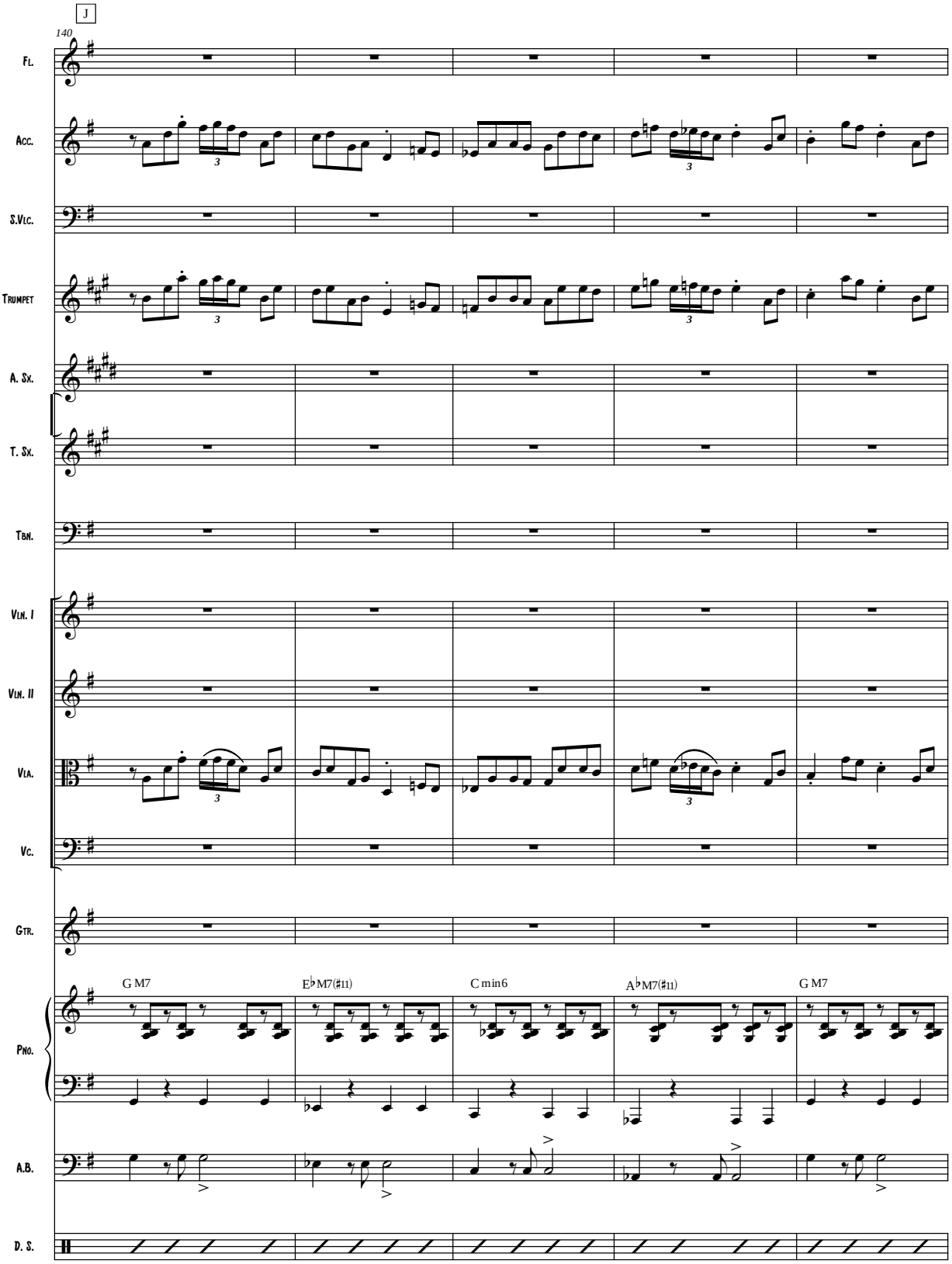

113
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Pizz.
Vln. I
Pizz.
Vln. II
Pizz.
Vla.
Pizz.
Vc.
Gtr.
A♭M7(♯11)
E m9
C7♯11
C♯m11
B♭M7(♯11)
D/A
A m7
Pno.
SOLO
A.B.
D. S.

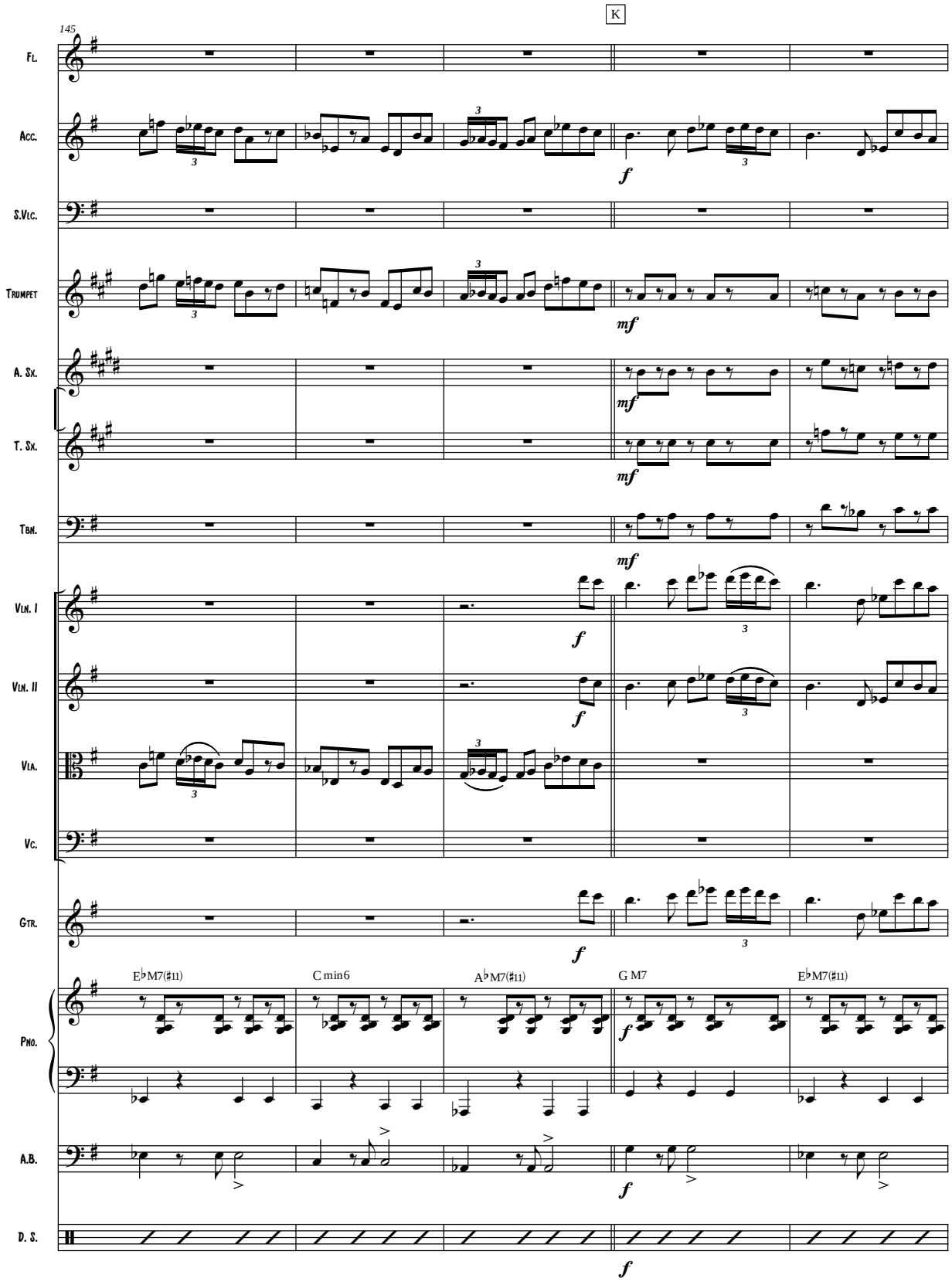

119
I
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
G M7
C7♯11
F/E♭
E♭/D♭
A♭M7
F♯M7
C♯/B
B/A
A♭M7(♯11)
G M7
SOLO END
arco

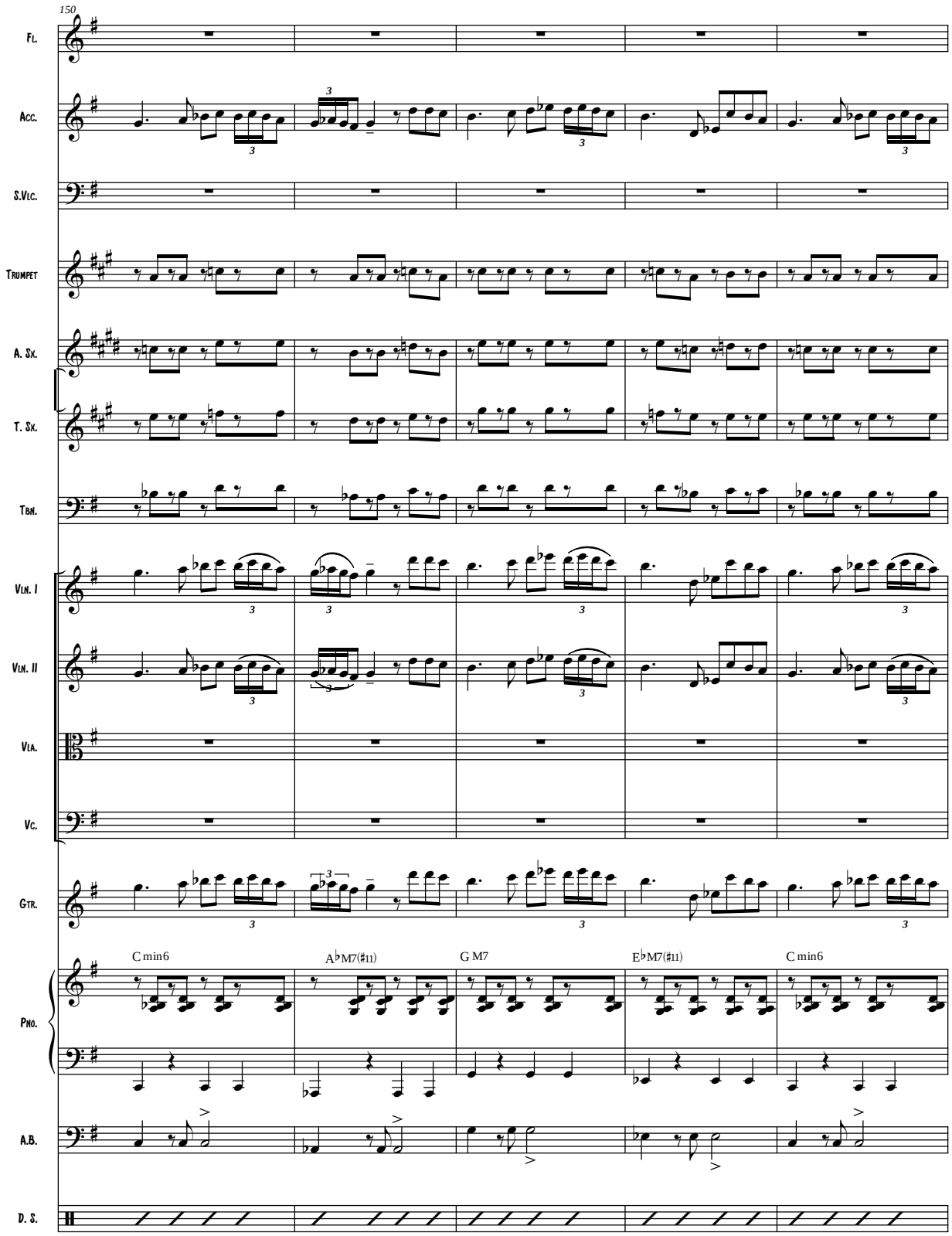

125
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
E♭M7(♯11)
C min6
A♭M7(♯11)
G M7

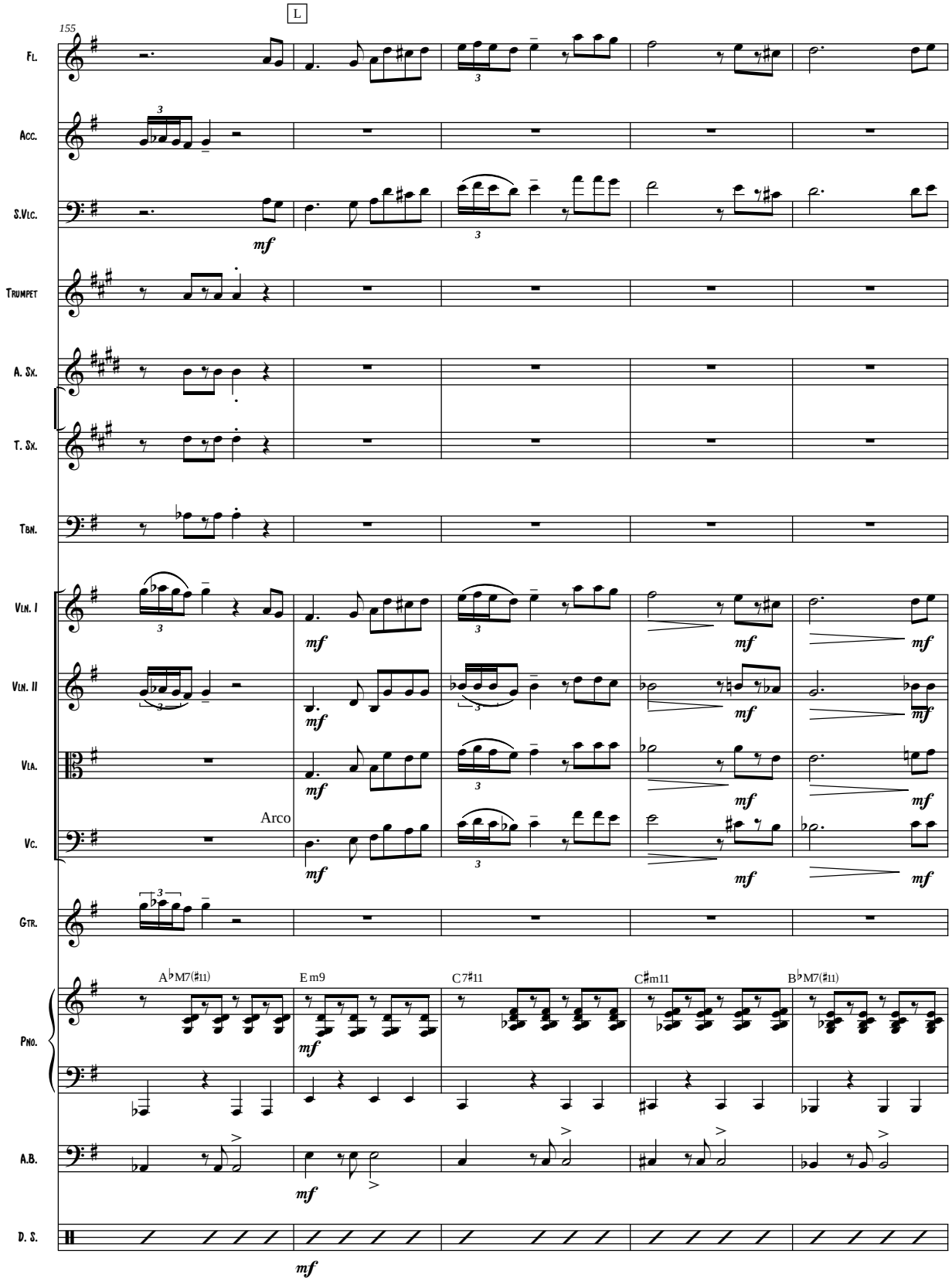

129
Fl.
Acc.
S.Vlc.
Trumpet
mf
A. Sx.
mf
T. Sx.
mf
Tbn.
mf
Arco
Vln. I
Arco
Vln. II
Vla.
Vc.
Gtr.
E♭M7(♯11)
C min6
A♭M7(♯11)
F m7
E♭M7(♯11)
A m9
F m7
Pno.
SOLO
A.B.
D. S.

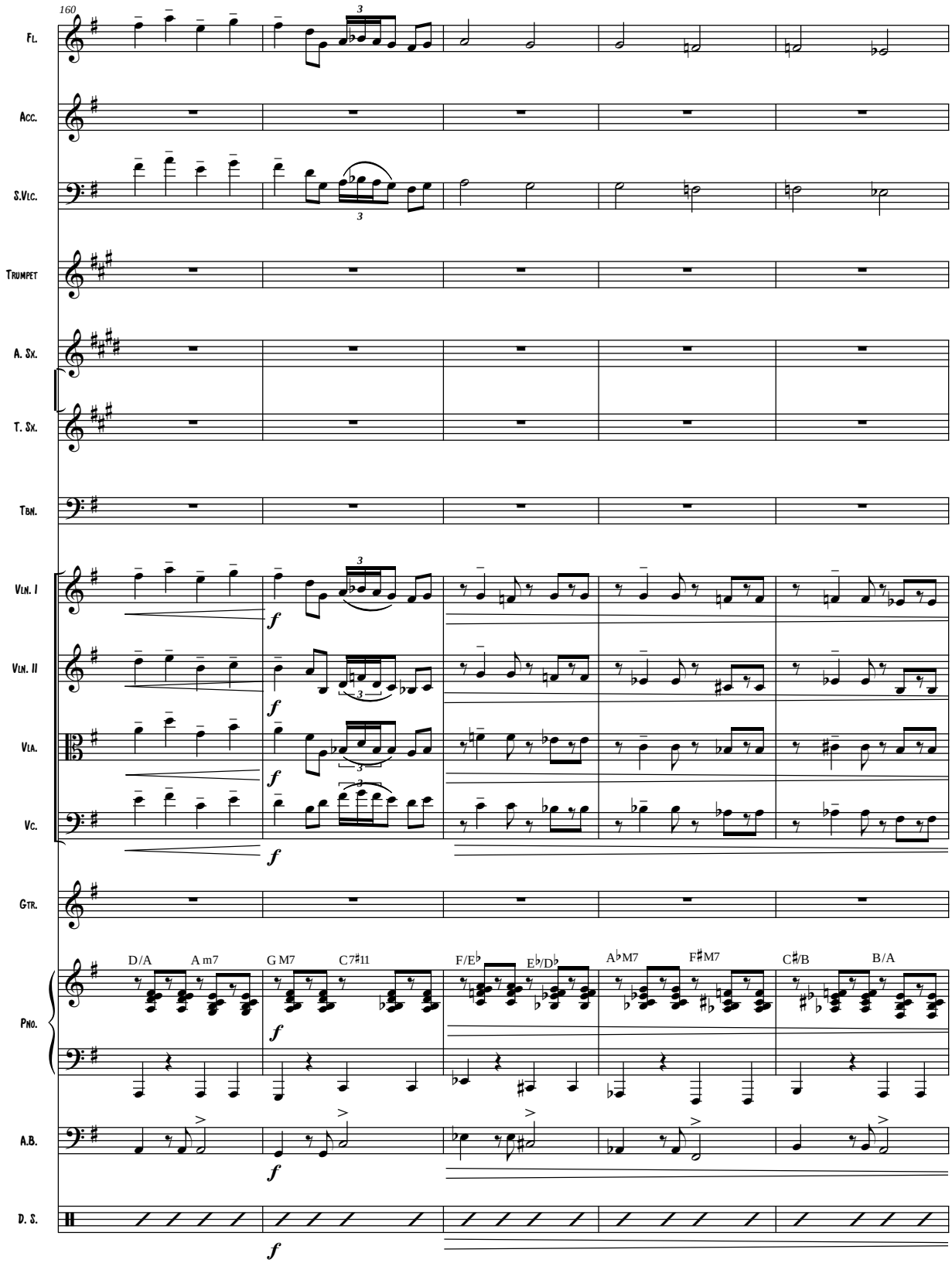

134
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
B♭M7(♯11)
G/A♭
F♯M7(♯11)
A m9
A♭M9
G 7sus4
F♯M7(♯11)
F m7
C/E
C/A♭
D♭M7(♯11)
SOLO END
A.B.
D. S.

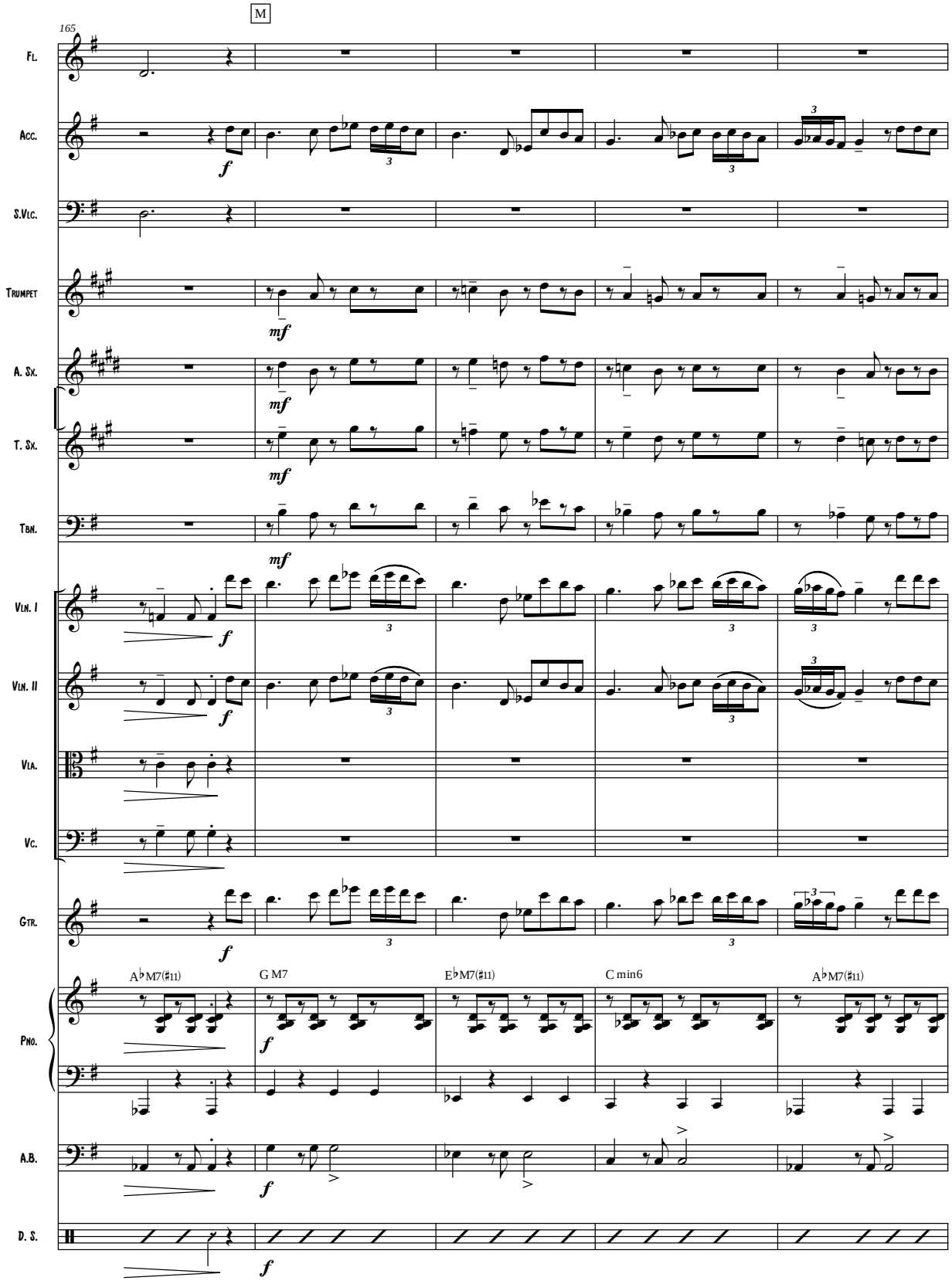

J
140
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
G M7
E♭M7(♯11)
C min6
A♭M7(♯11)
G M7

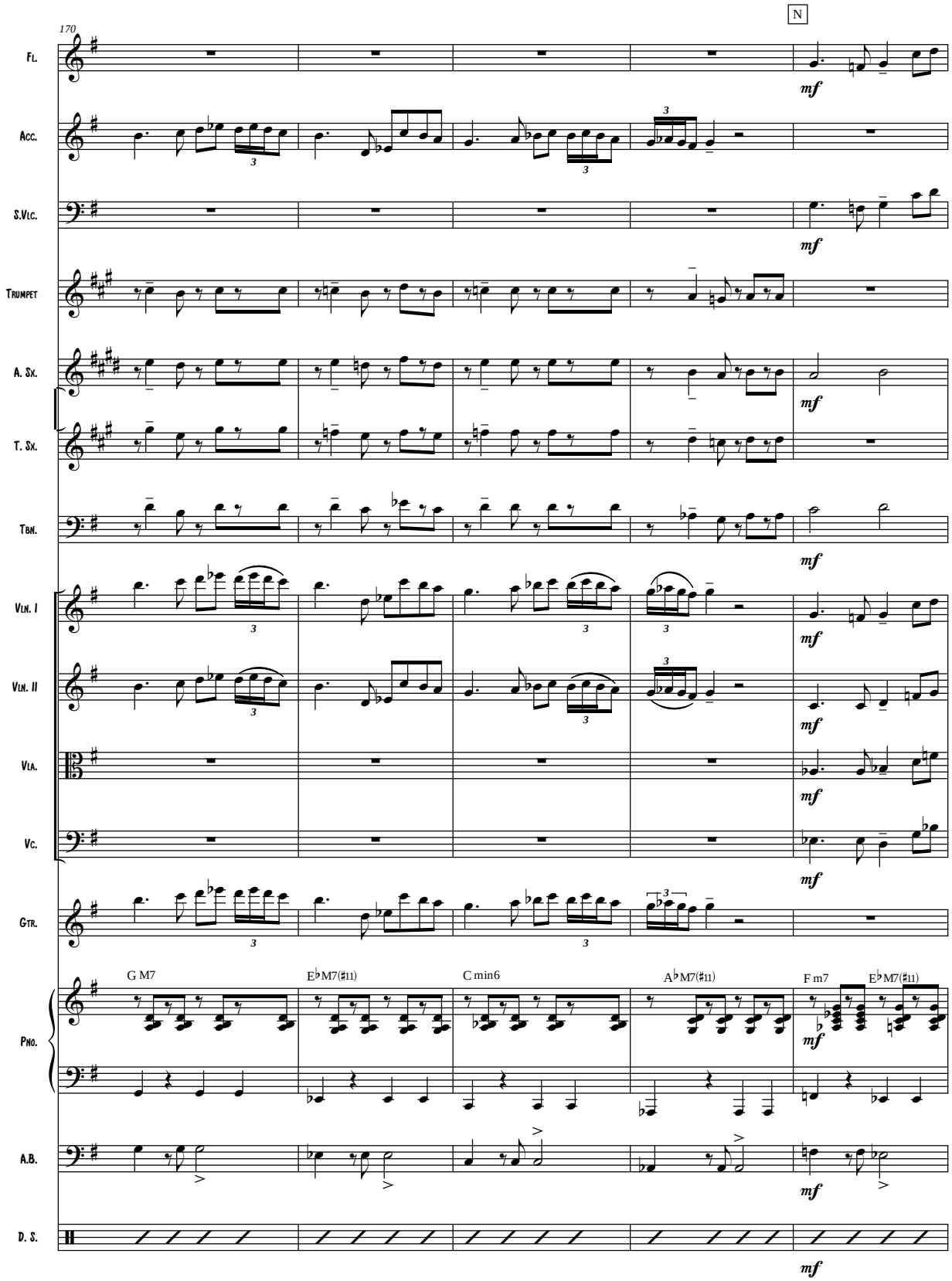

145
K
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
E♭M7(♯11)
C min6
A♭M7(♯11)
G M7
E♭M7(♯11)

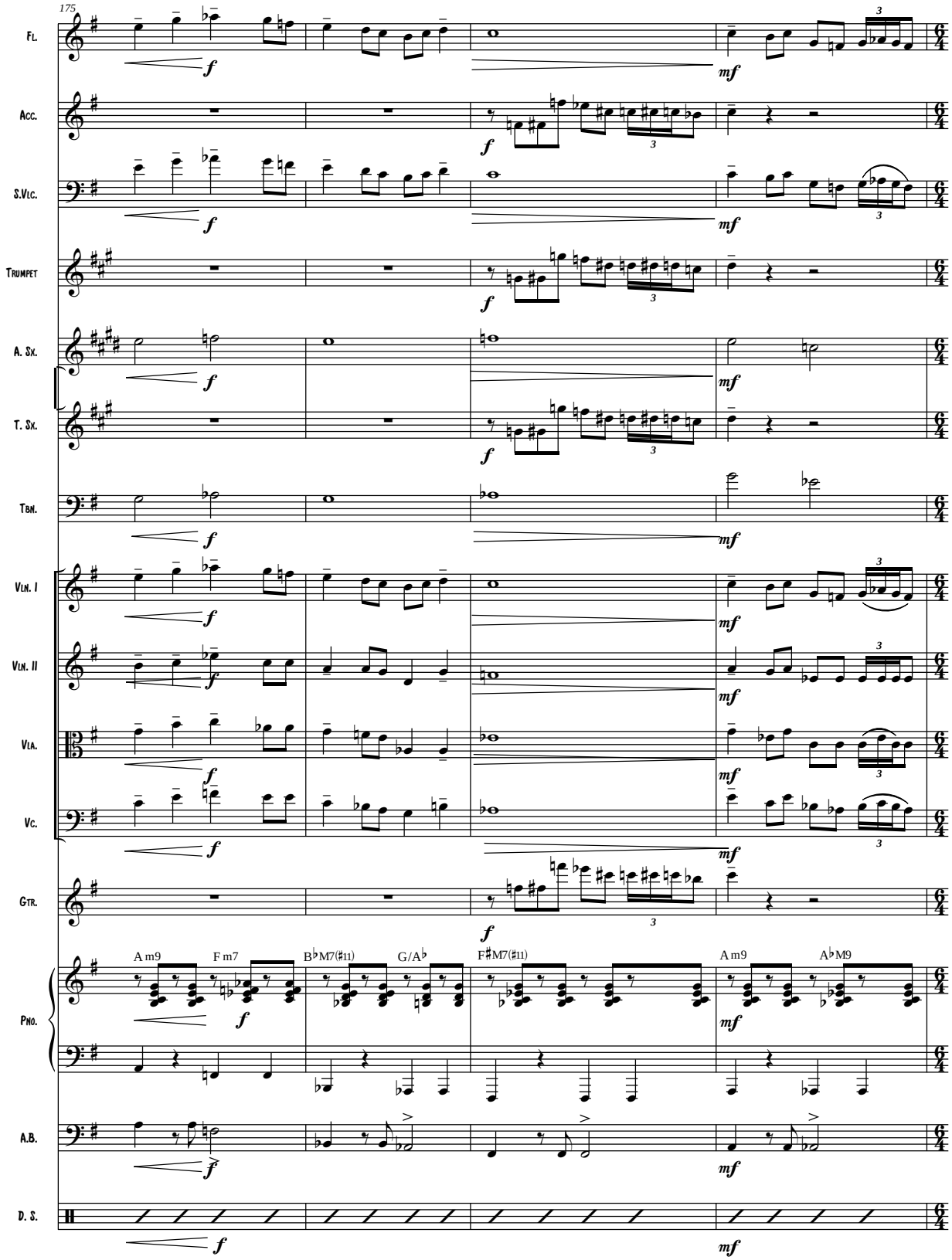

150
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
C min6
A♭M7(♯11)
G M7
E♭M7(♯11)
C min6

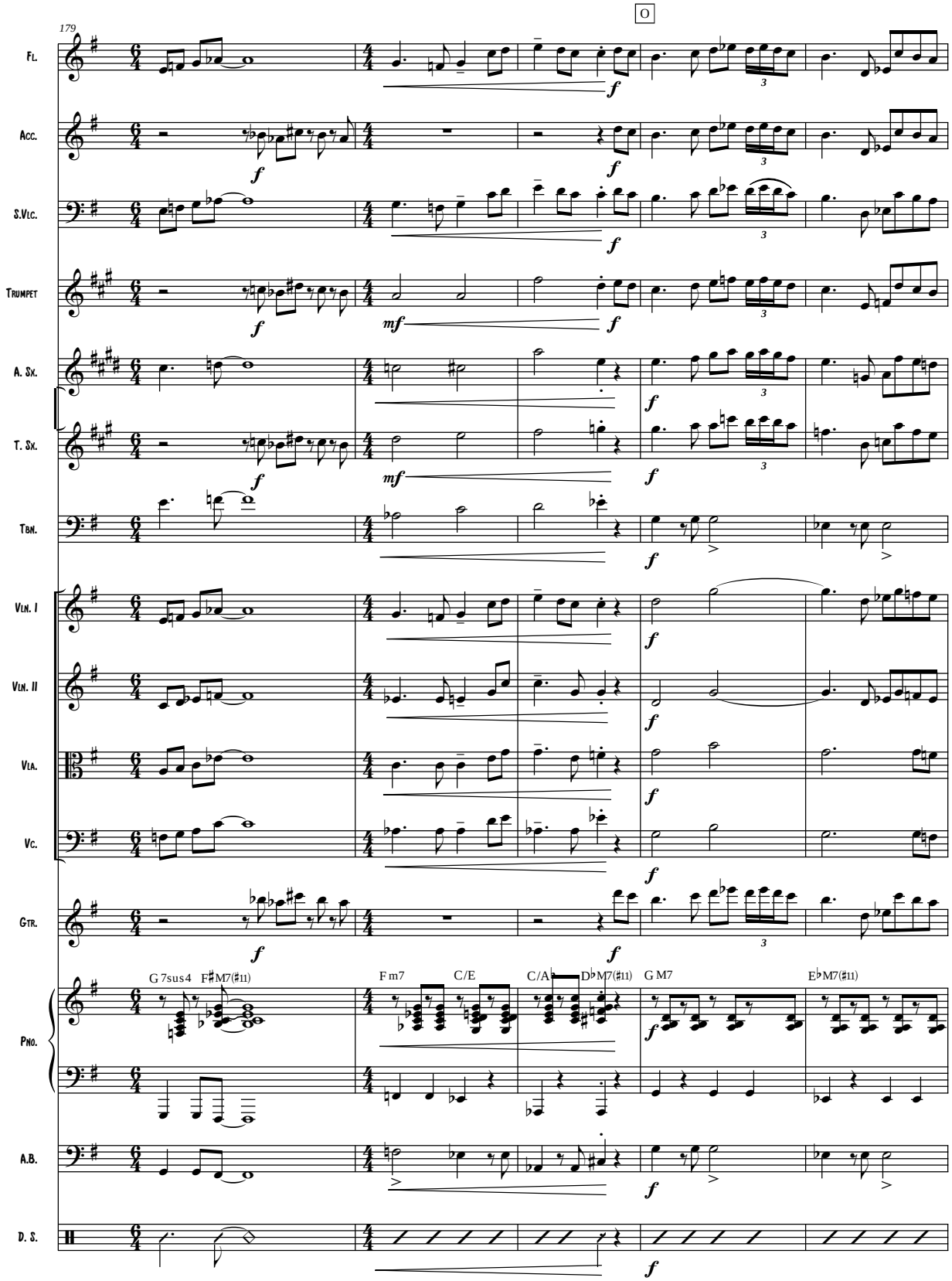

155
L
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Arco
Gtr.
Pno.
A.B.
D. S.
mf
A♭M7(♯11)
E m9
C7♯11
C♯m11
B♭M7(♯11)

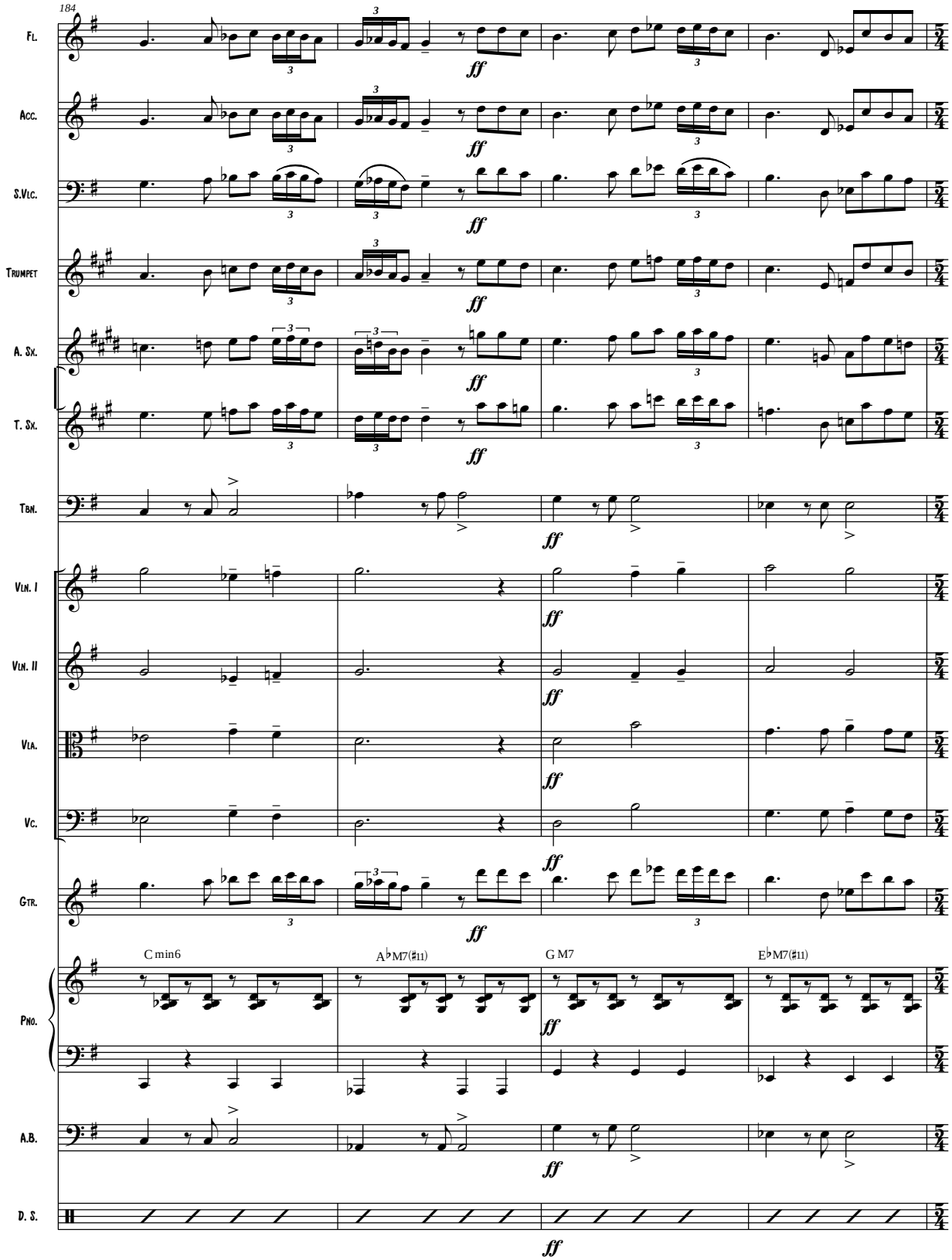

160
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
D/A
A m7
G M7
C7♯11
F/E♭
E♭/D♭
A♭M7
F♯M7
C♯/B
B/A
f

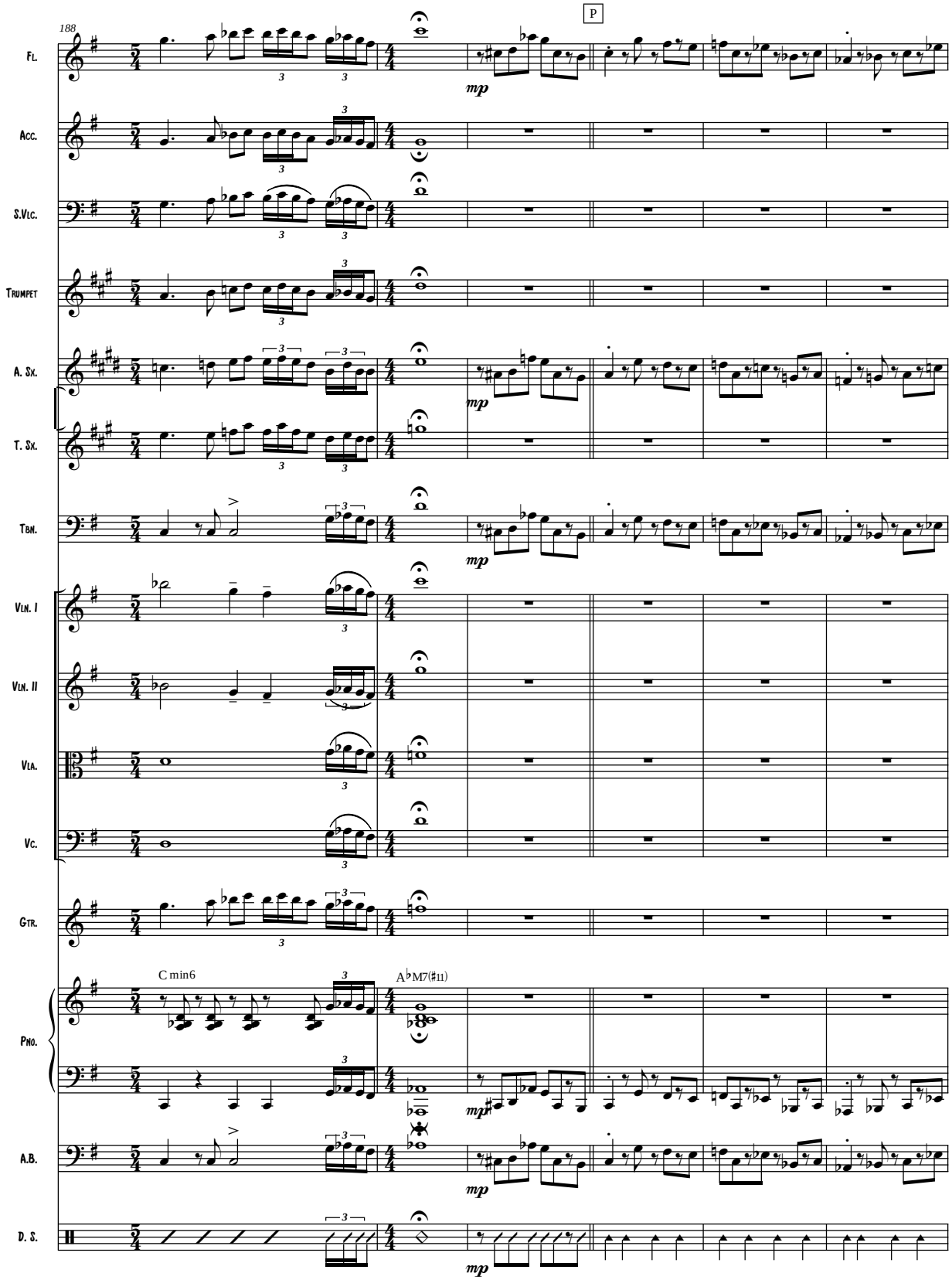

165
M
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
A♭M7(♯11)
G M7
E♭M7(♯11)
C min6
A♭M7(♯11)

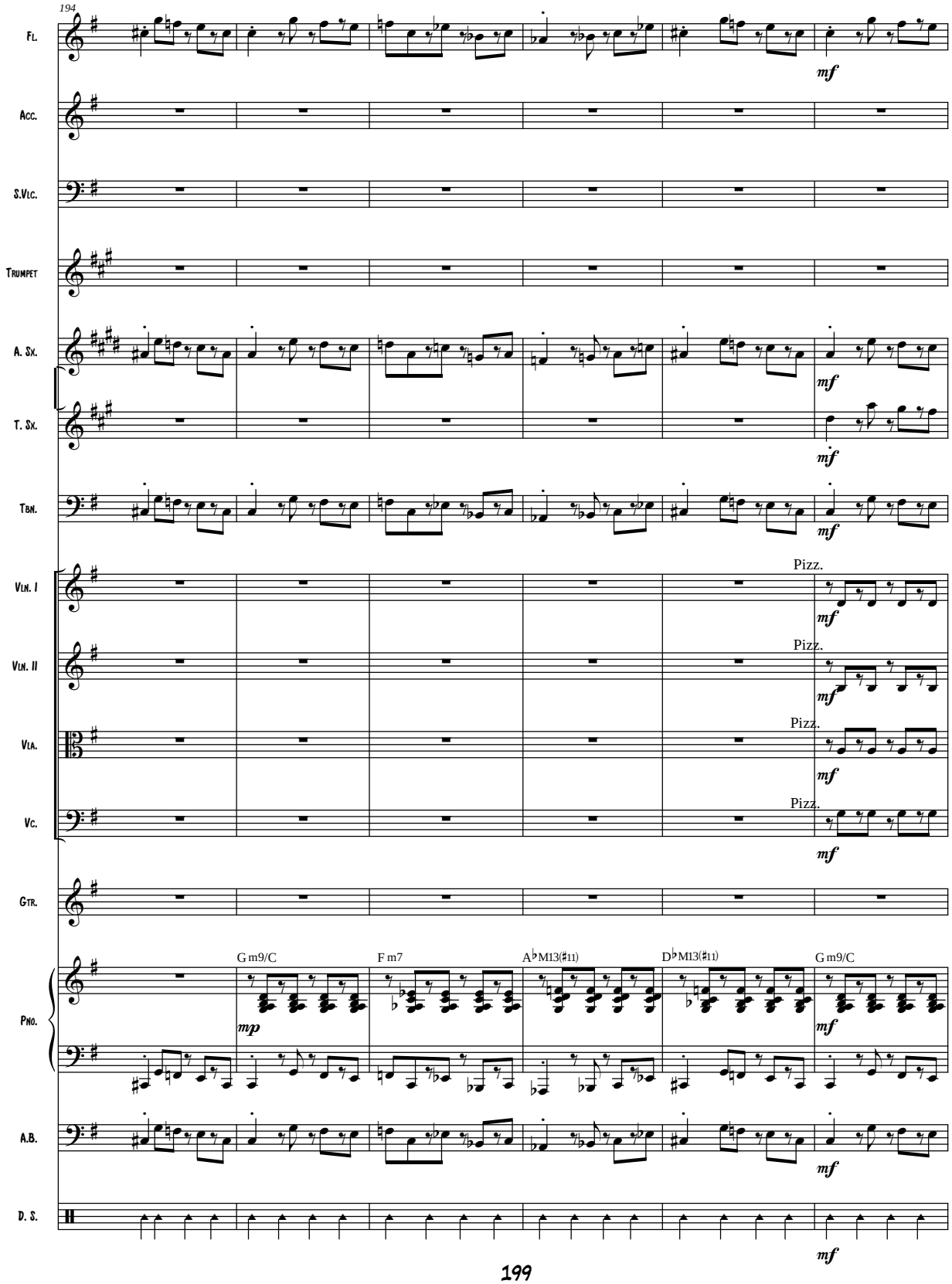

170
N
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
mf
G M7
E♭M7(♯11)
C min6
A♭M7(♯11)
F m7
E♭M7(♯11)

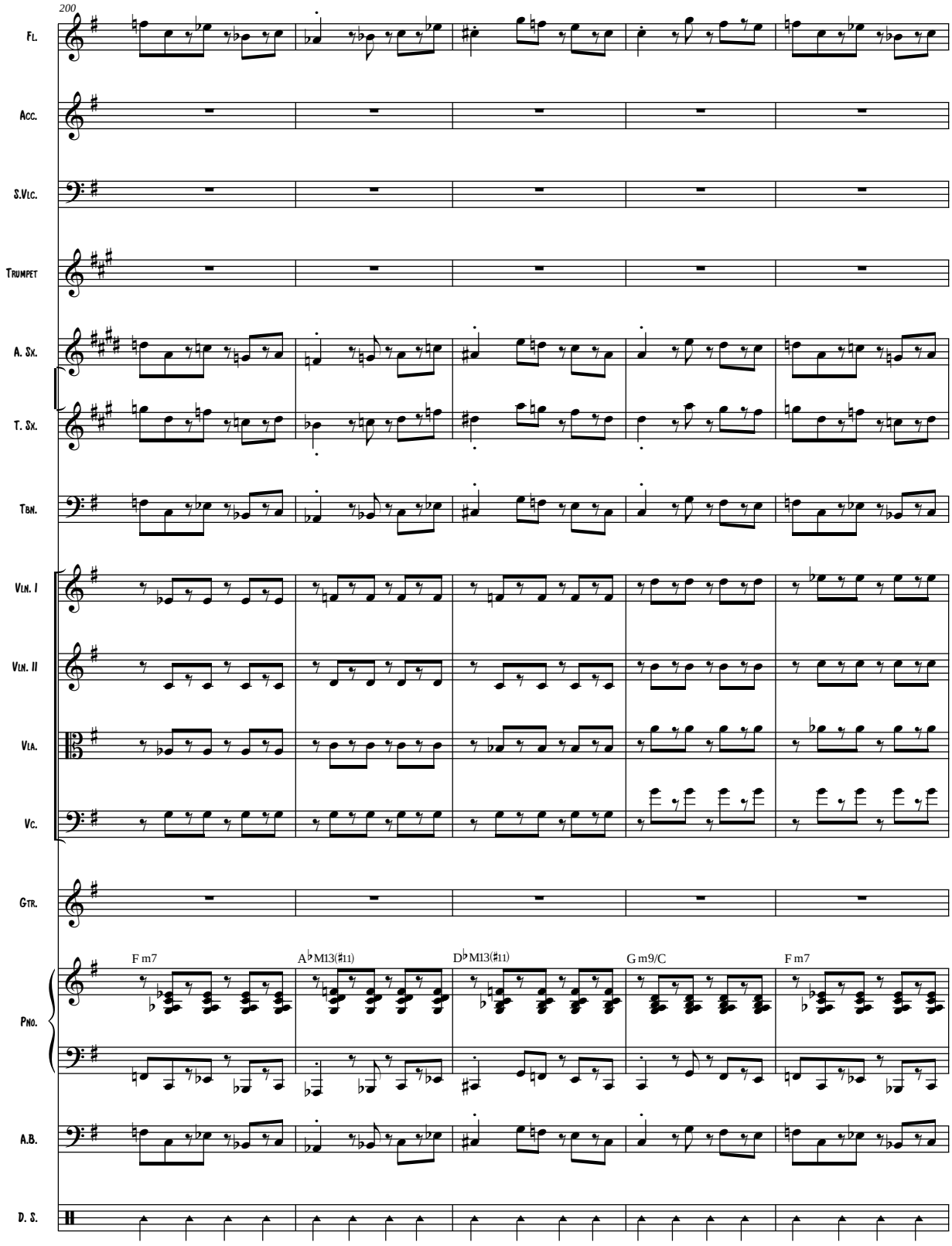

175
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
A m9
F m7
B♭M7(♯11)
G/A♭
F♯M7(♯11)
A m9
A♭M9
f
mf

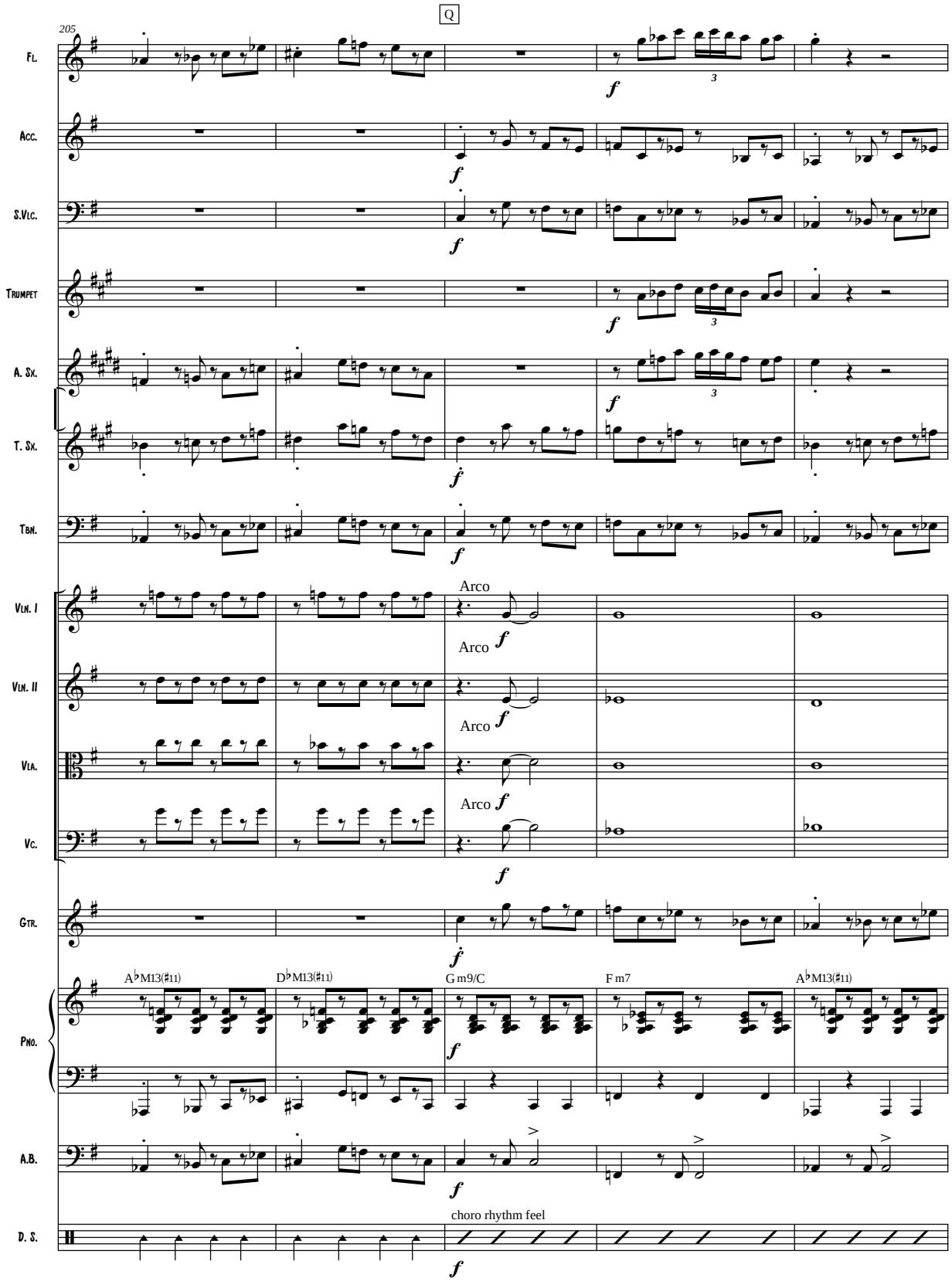

179
O
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
G 7sus 4
F♯M7(♯11)
F m7
C/E
C/A♭
D♭M7(♯11)
G M7
E♭M7(♯11)

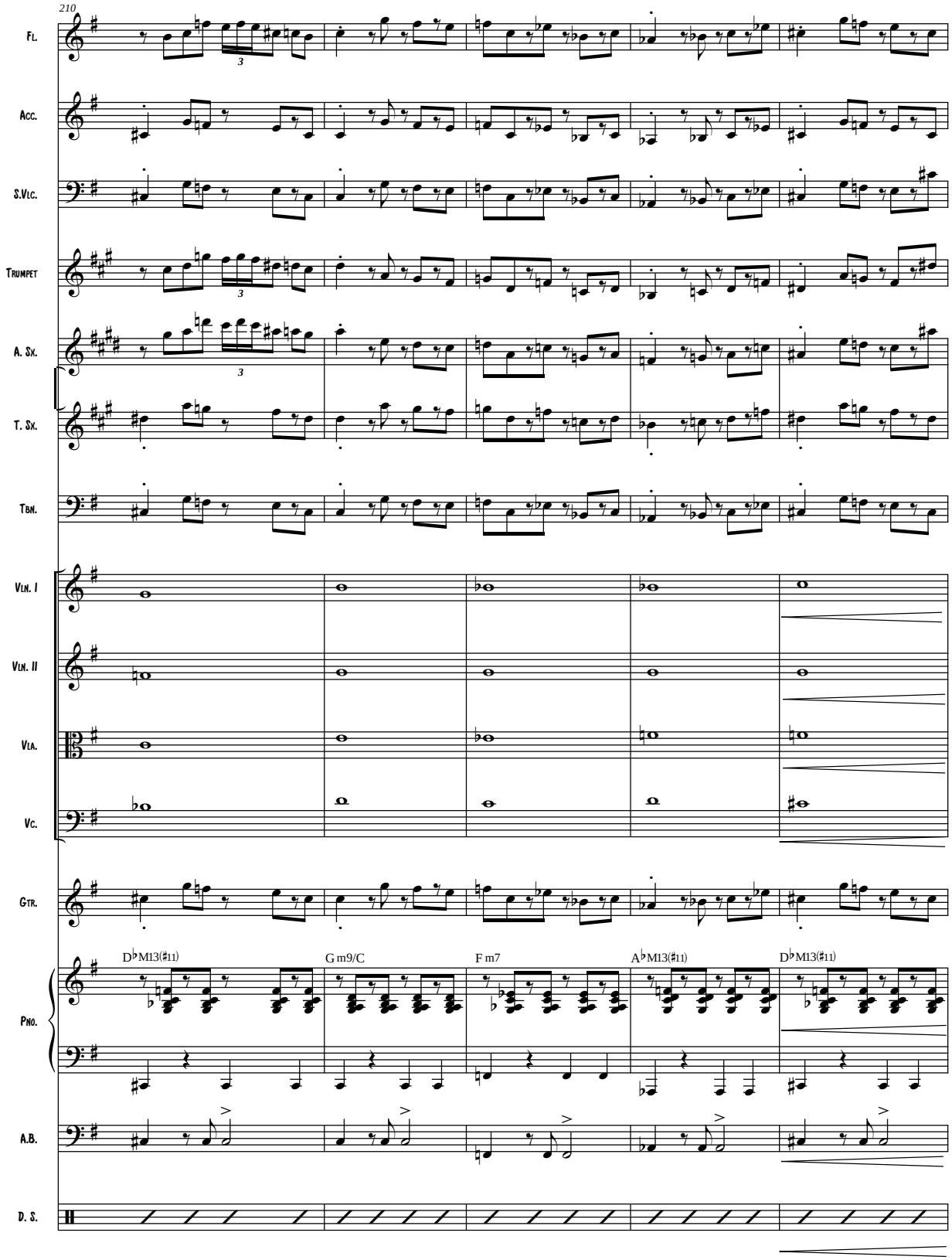

184
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
C min6
A♭M7(♯11)
G M7
E♭M7(♯11)
ff

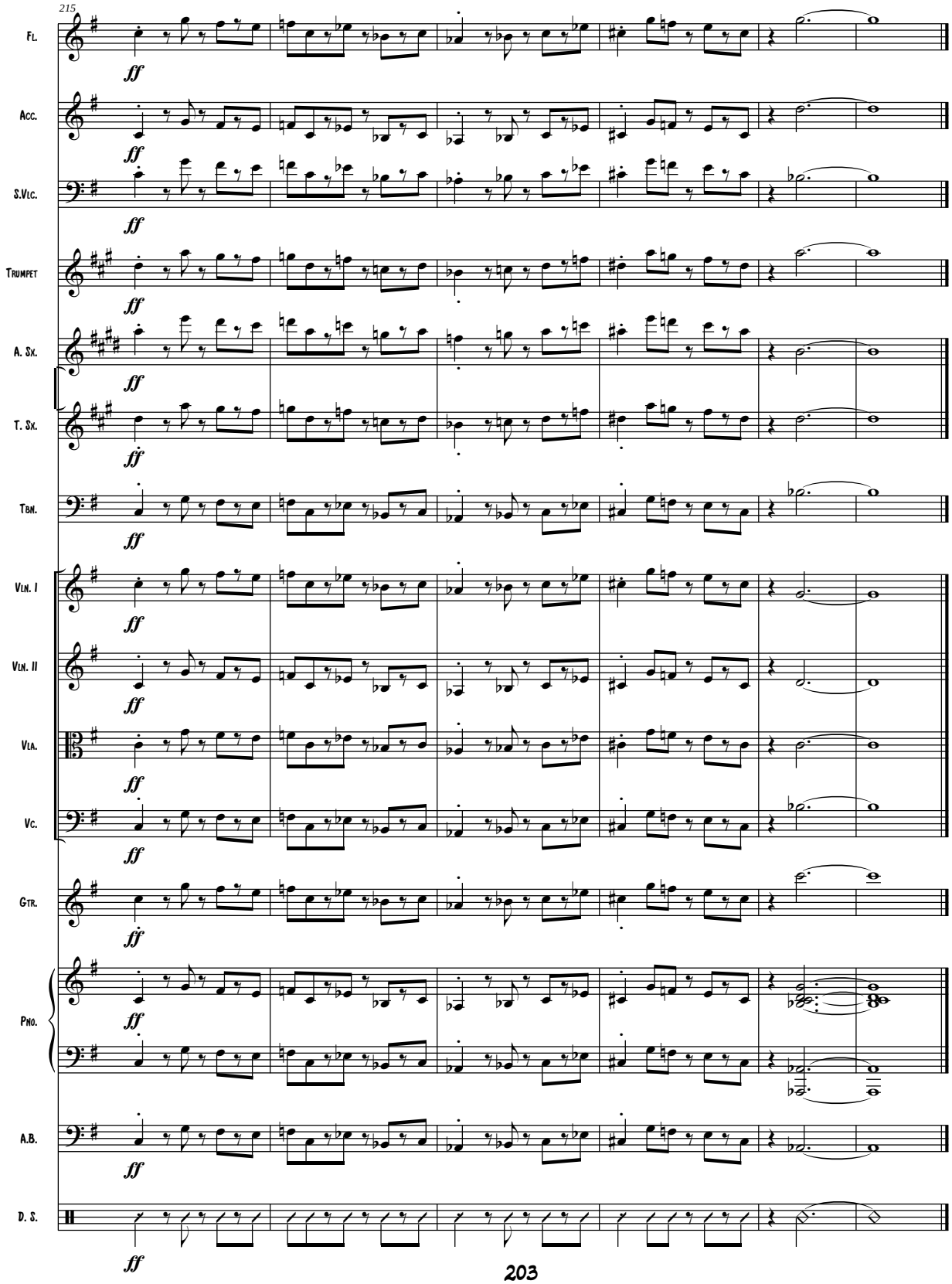

188
P
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
mp
C min6
A♭M7(♯11)


194
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
mf
mp
Pizz.
G m9/C
F m7
A♭M13(♯11)
D♭M13(♯11)


200
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
F m7
A♭M13(♯11)
D♭M13(♯11)
G m9/C
F m7


Q
205
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Arco
Arco
Arco
A♭M13(♯11)
D♭M13(♯11)
G m9/C
F m7
A♭M13(♯11)
choro rhythm feel

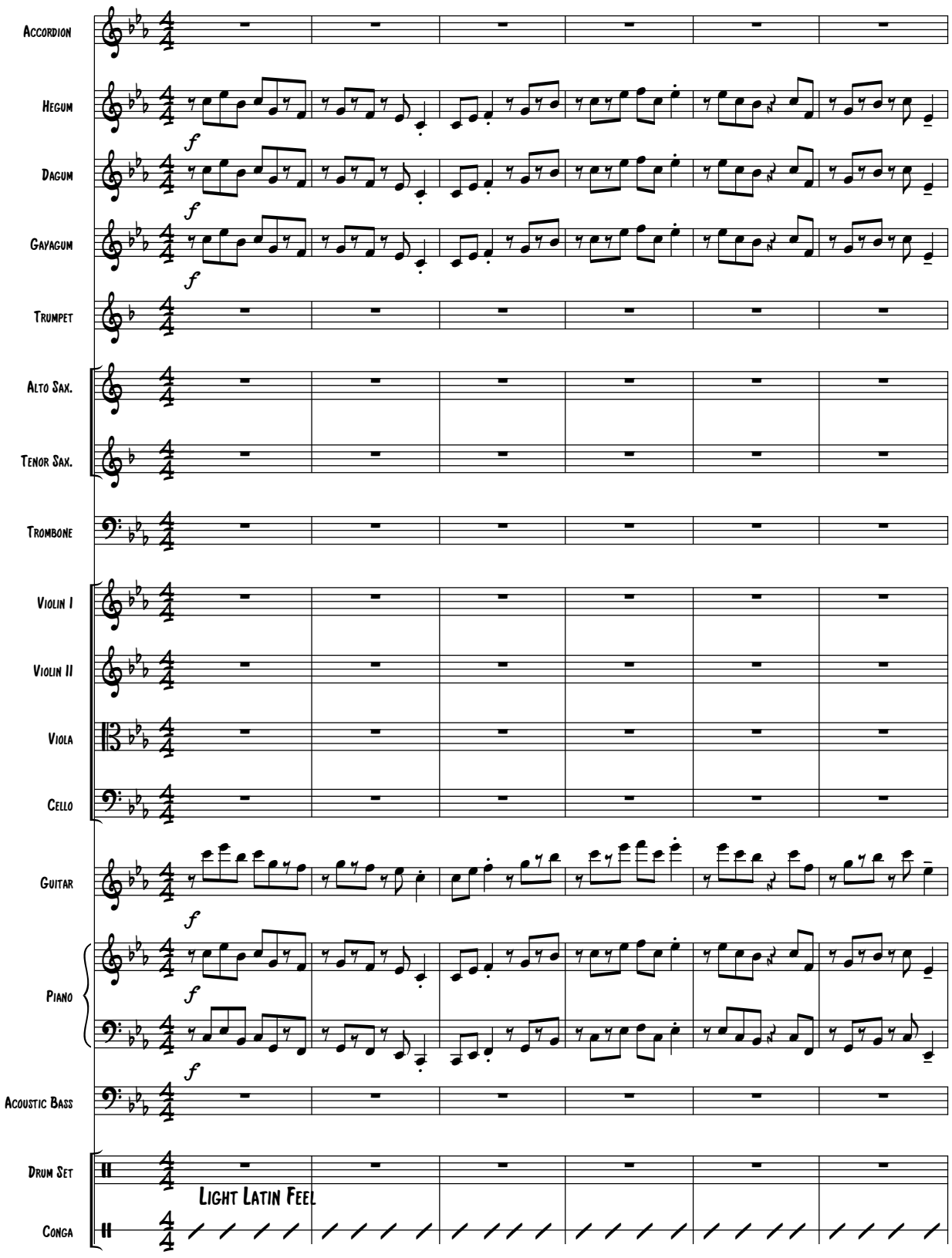

210
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
D♭M13(♯11)
G m9/C
F m7
A♭M13(♯11)
D♭M13(♯11)

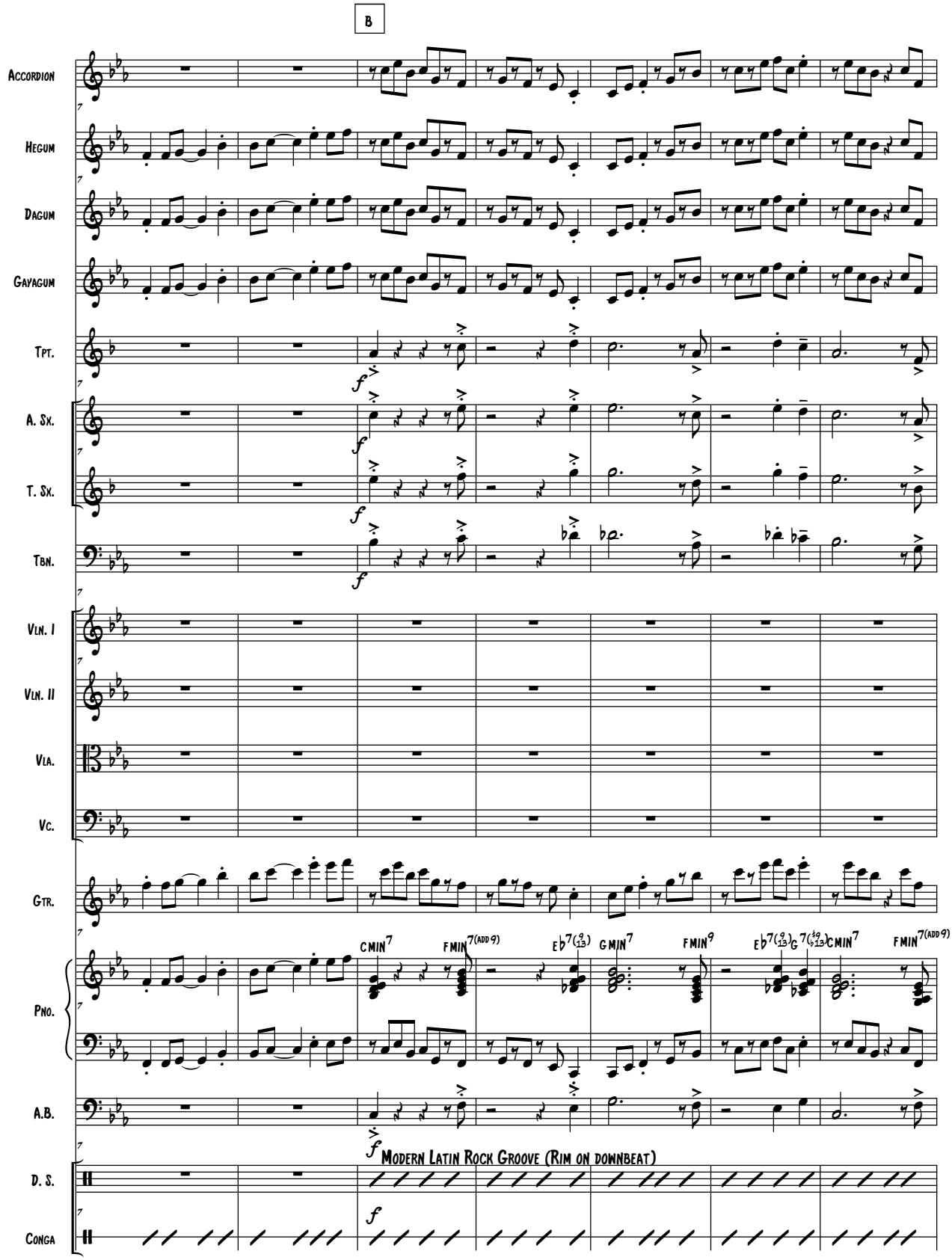

215
Fl.
Acc.
S.Vlc.
Trumpet
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
ff

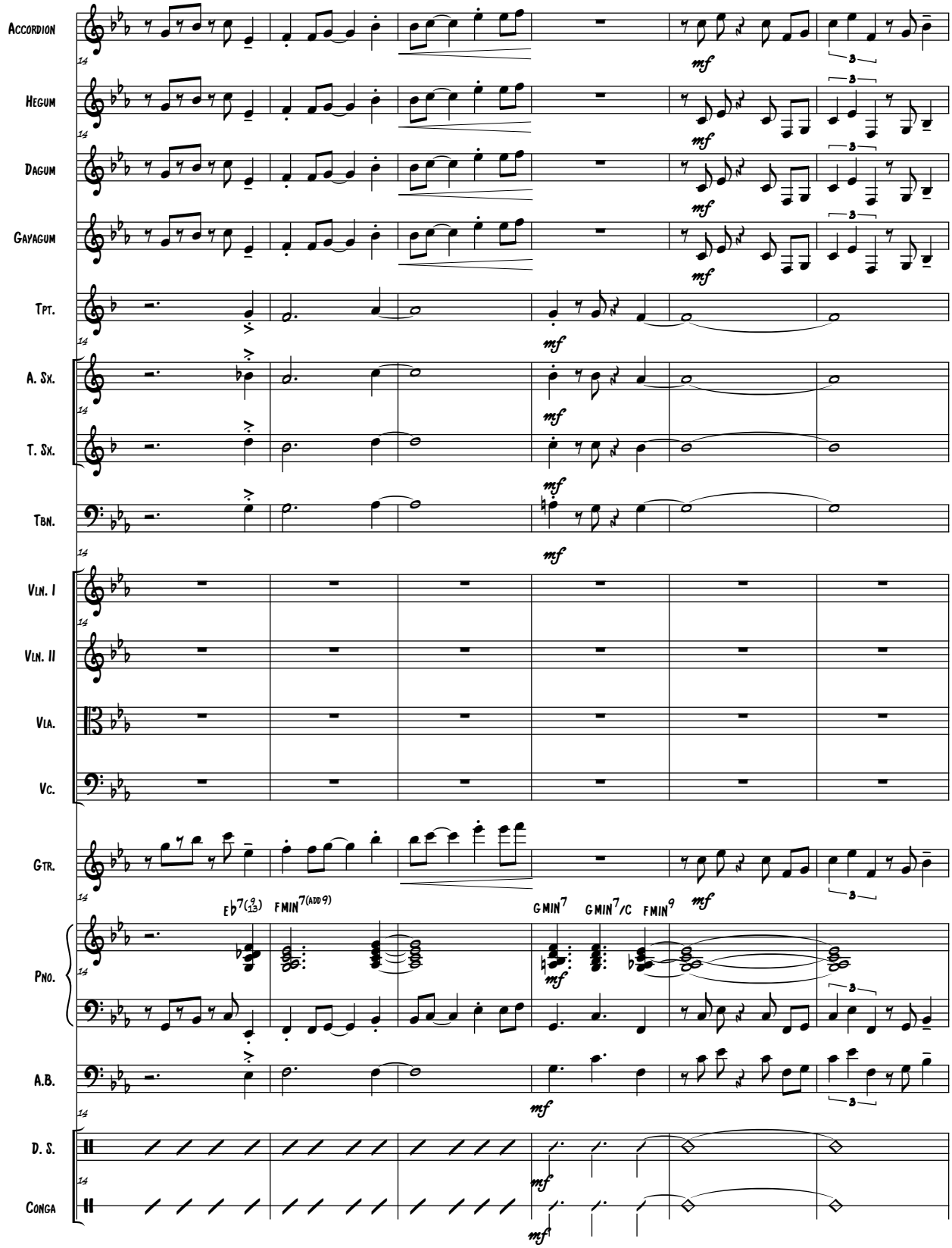
Movement IV

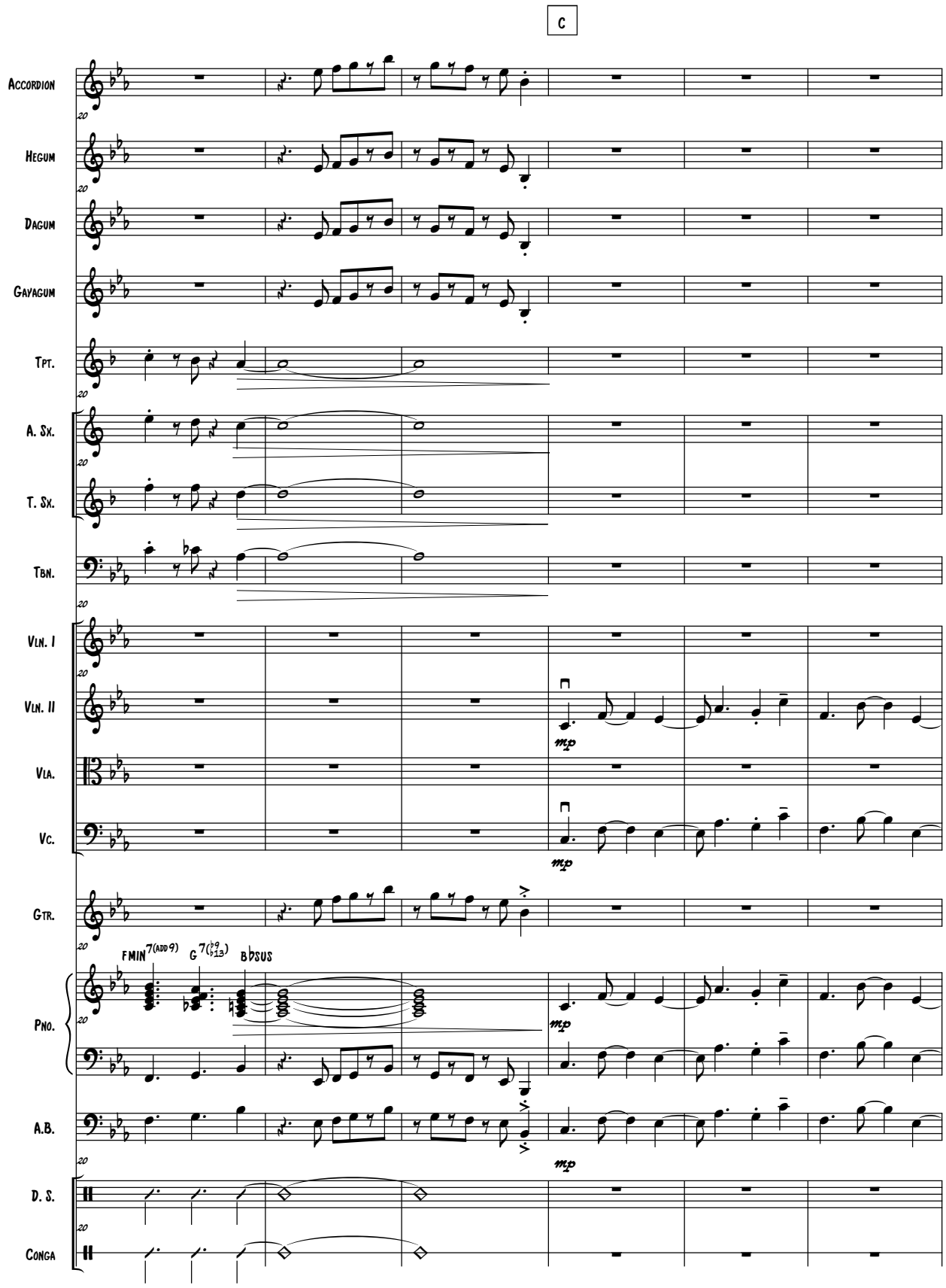
A

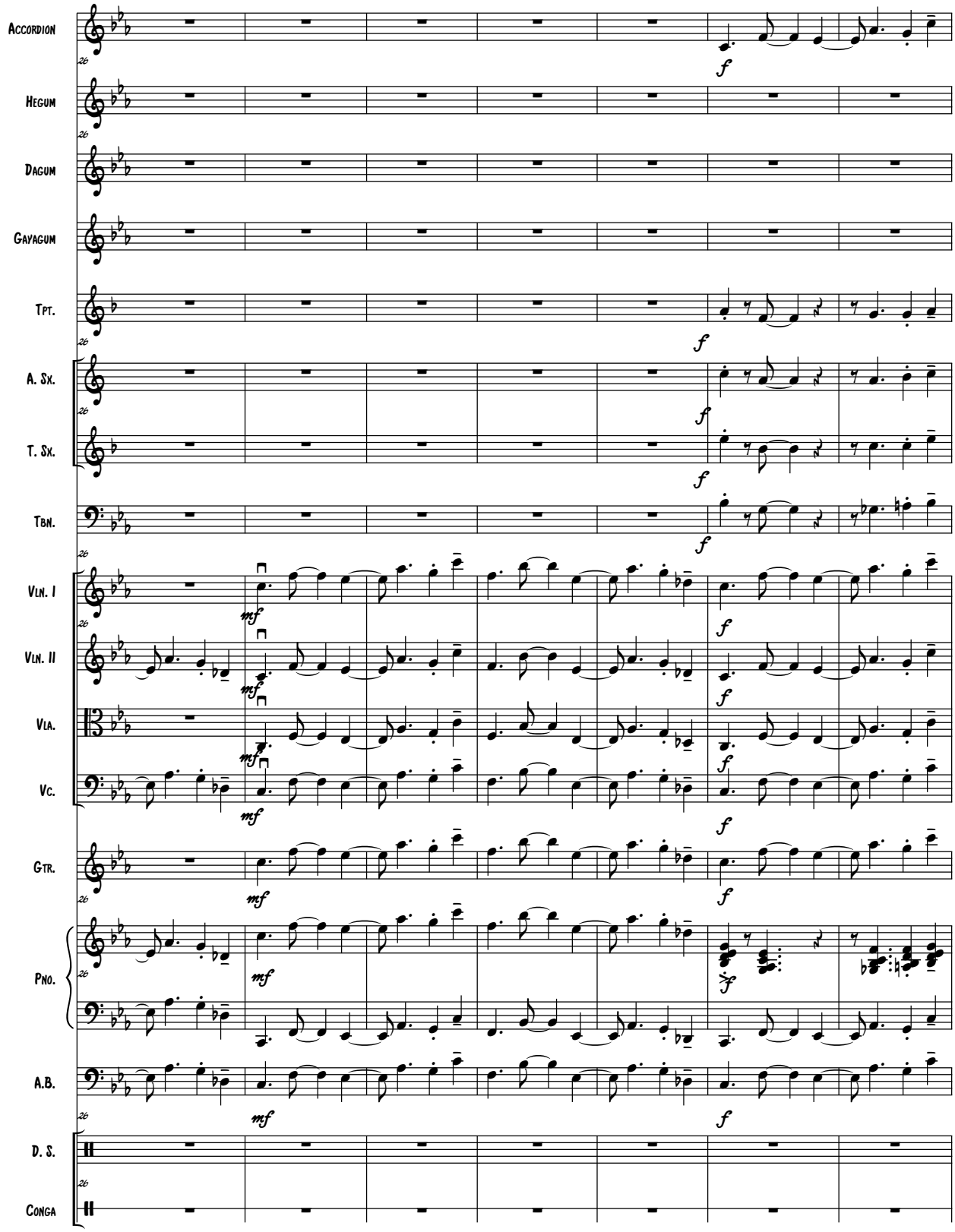
♩= 146

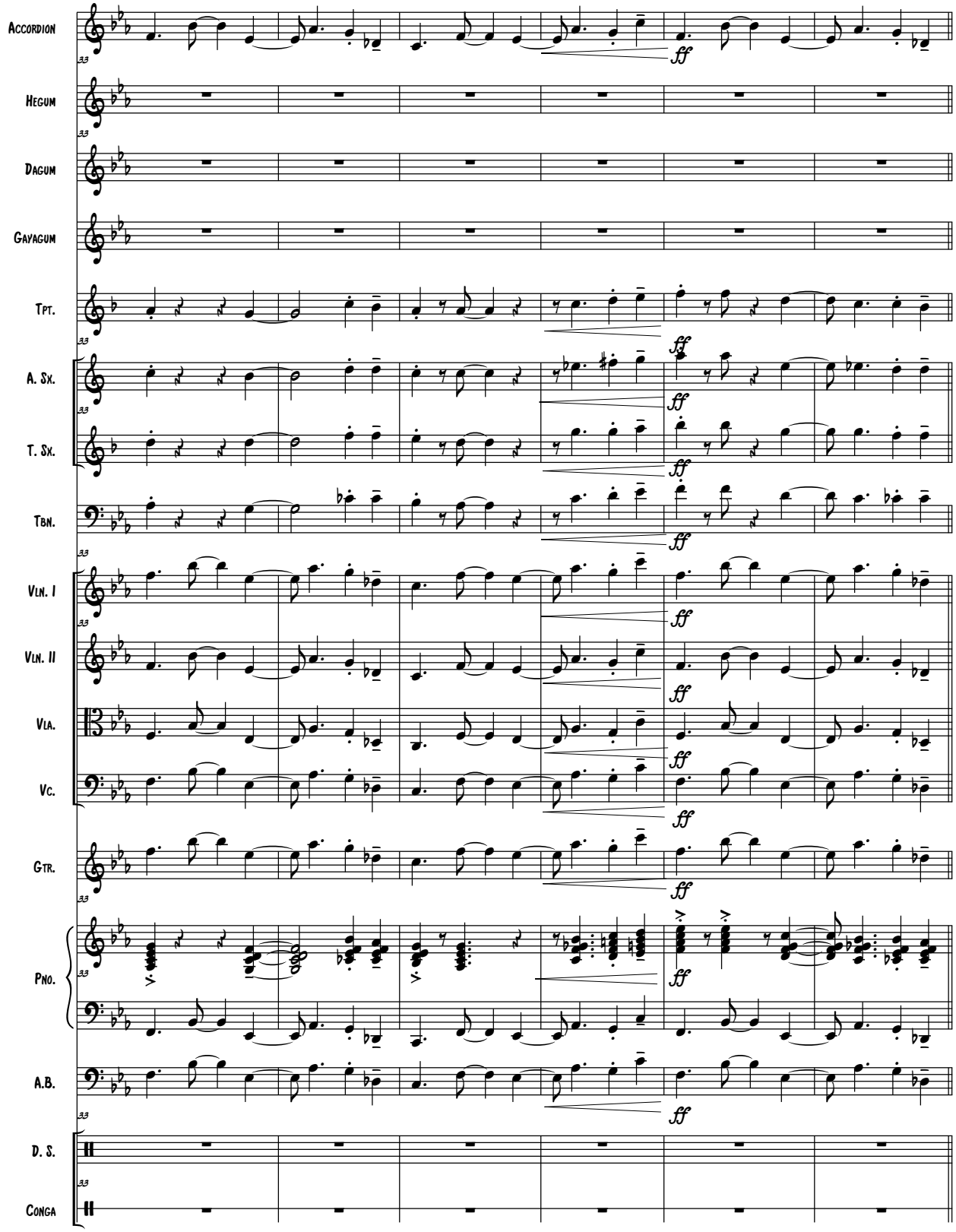


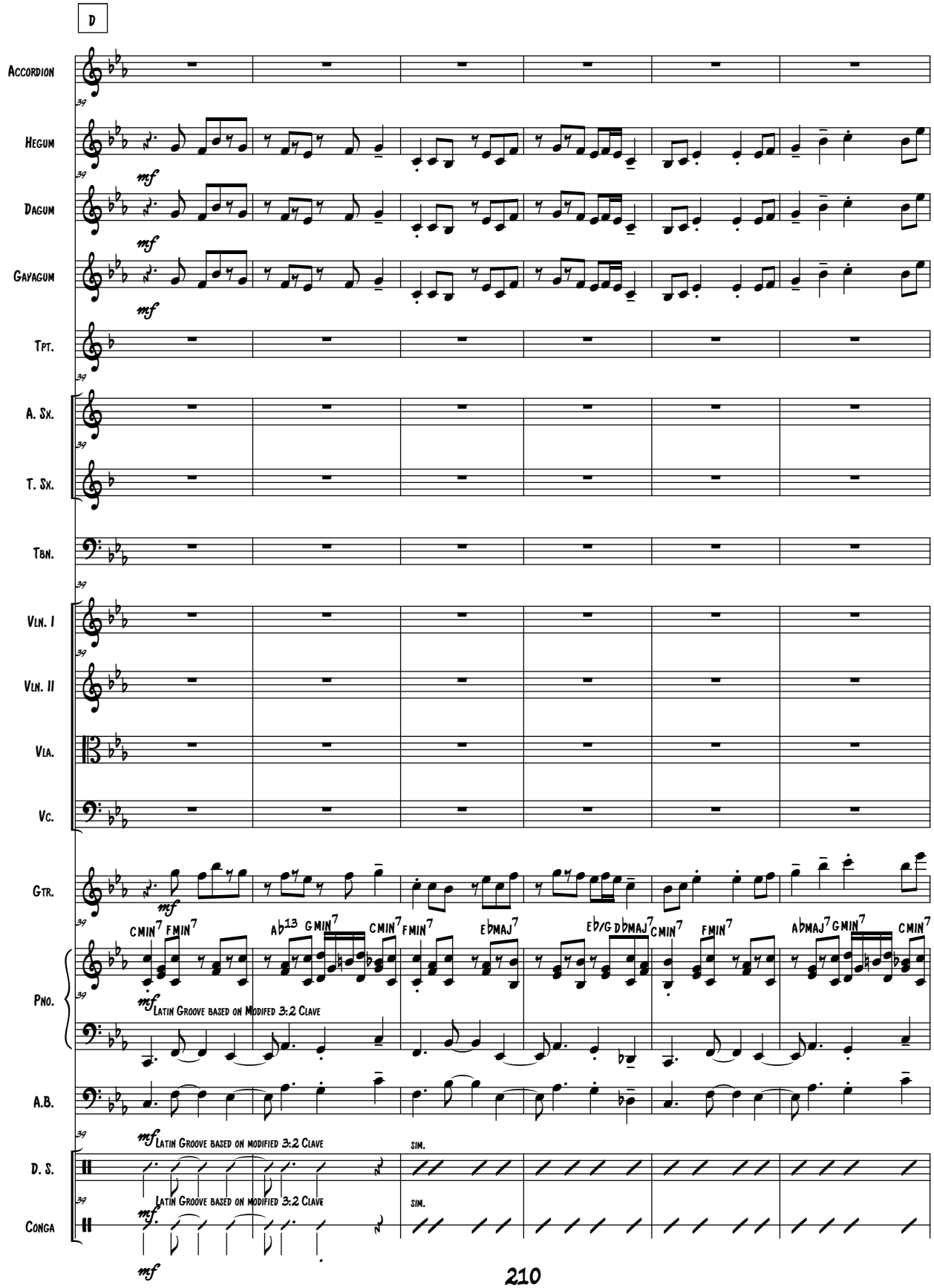

B
Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
f
Cmin7
Fmin7(add9)
Eb7(9/13)
Gmin7
Fmin9
Eb7(9/13)
G7(b9/13)
Cmin7
Fmin7(add9)
Modern Latin Rock Groove (Rim on downbeat)

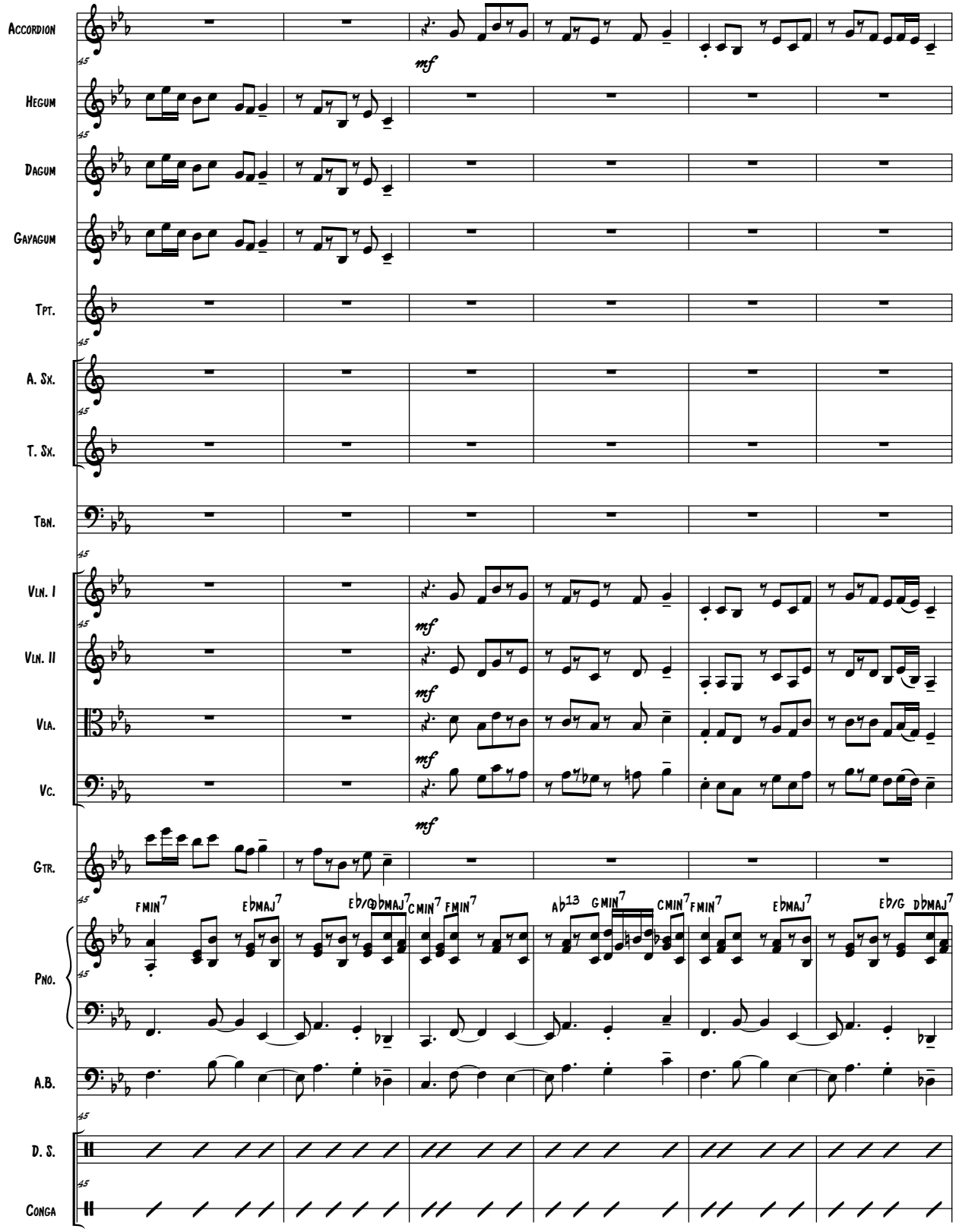

Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
mf
Eb7(♯13)
Fmin7(add9)
Gmin7
Gmin7/C
Fmin9

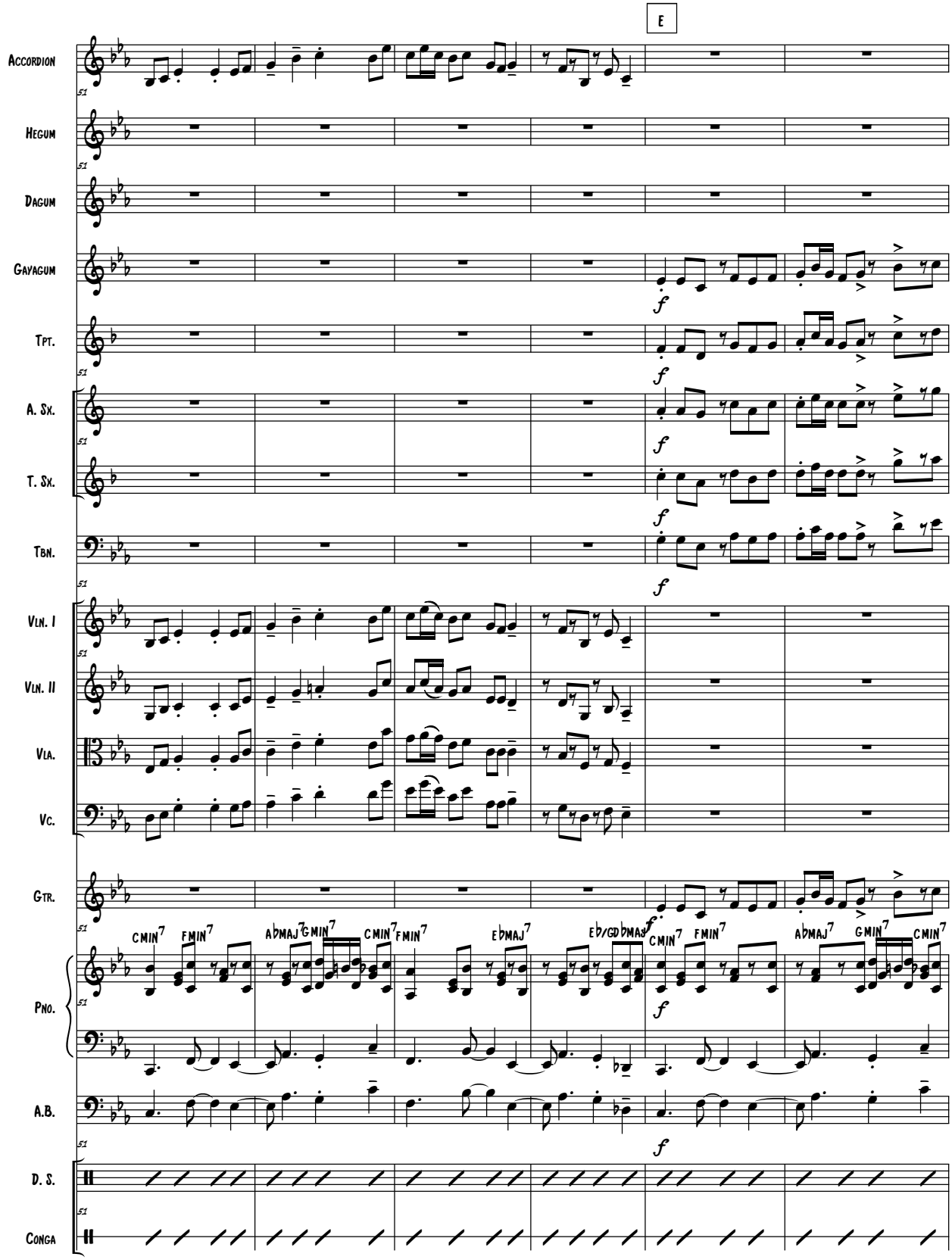

C
Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
mp
Fmin7(add9)
G7(b9 13)
B♭sus

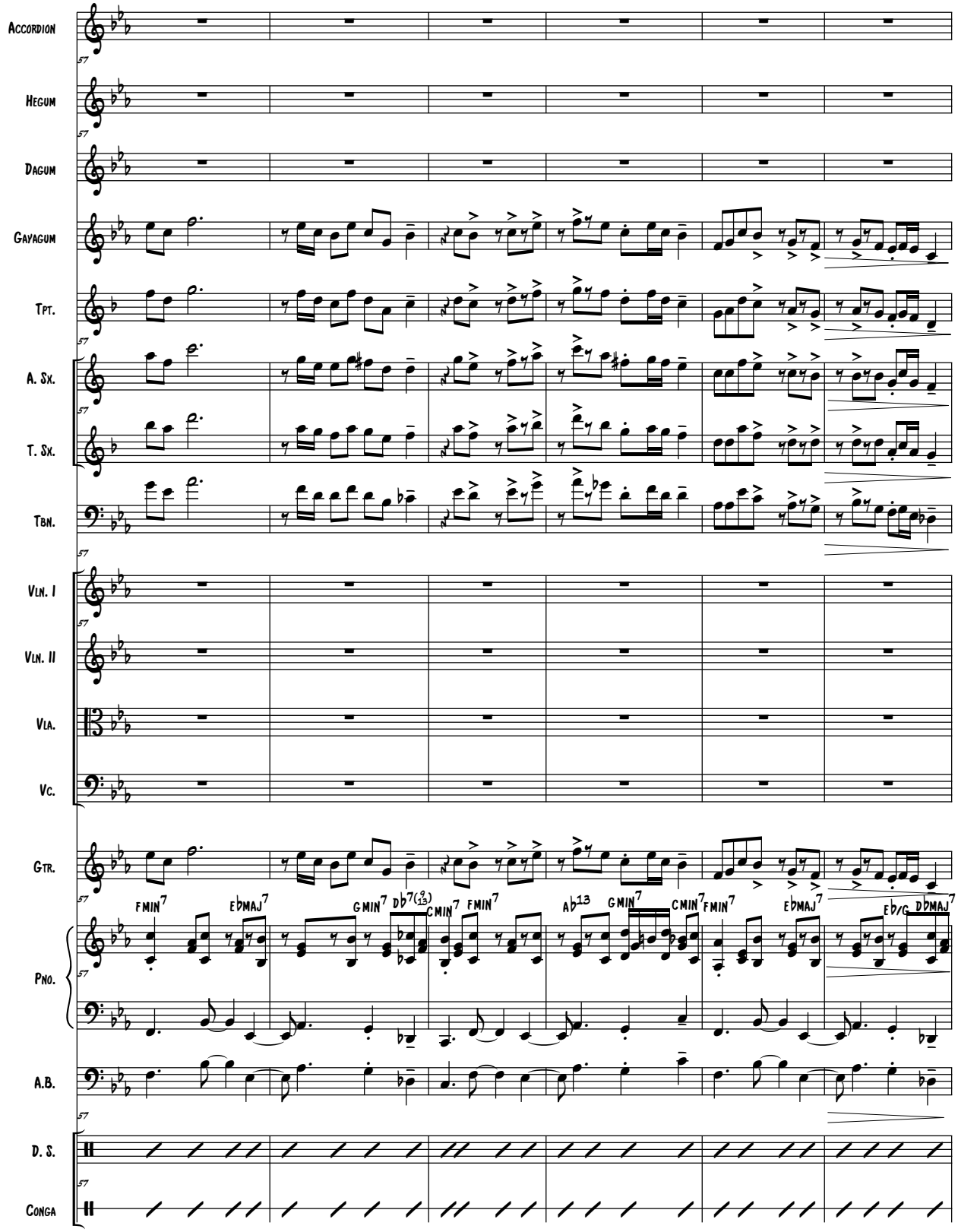

Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
26
mf
f

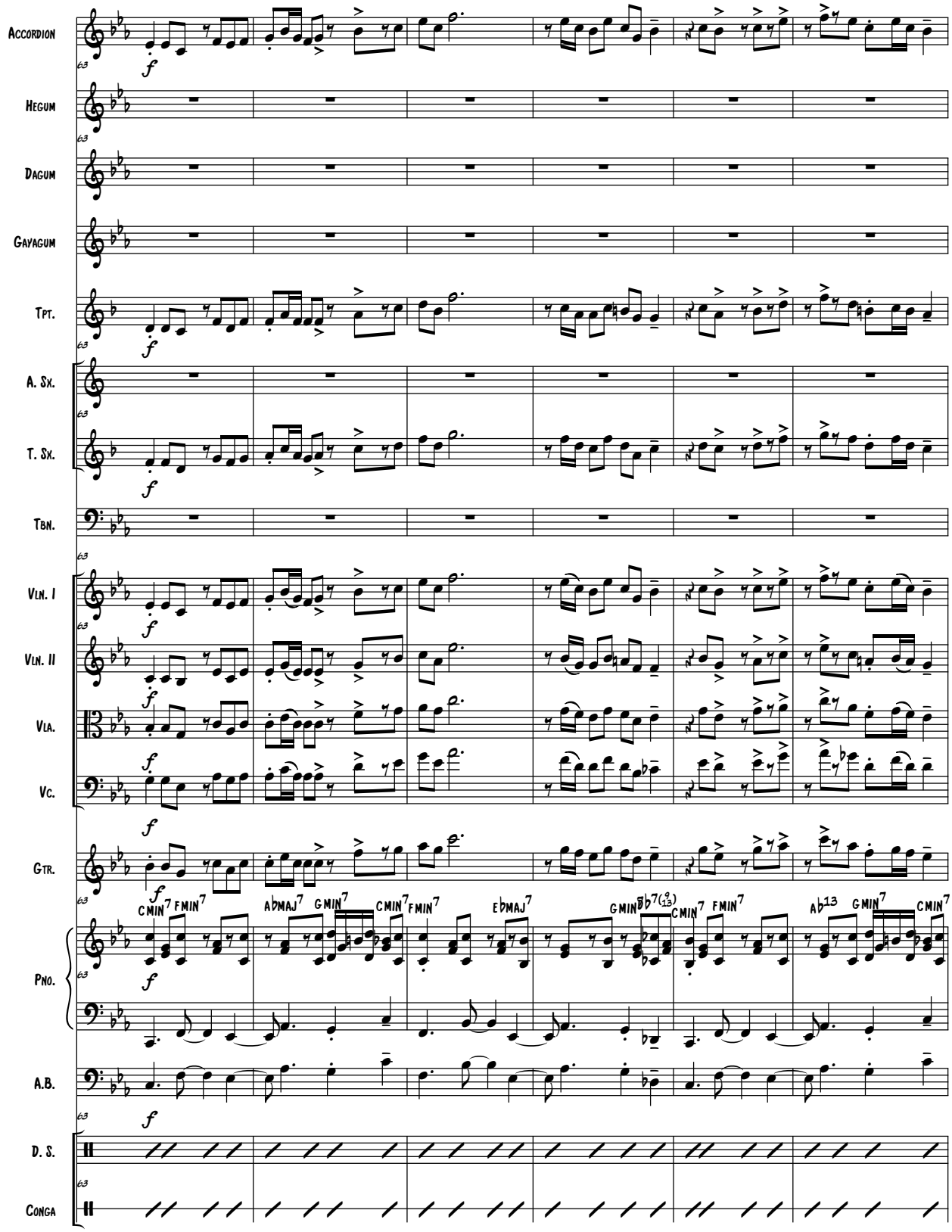

Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
ff

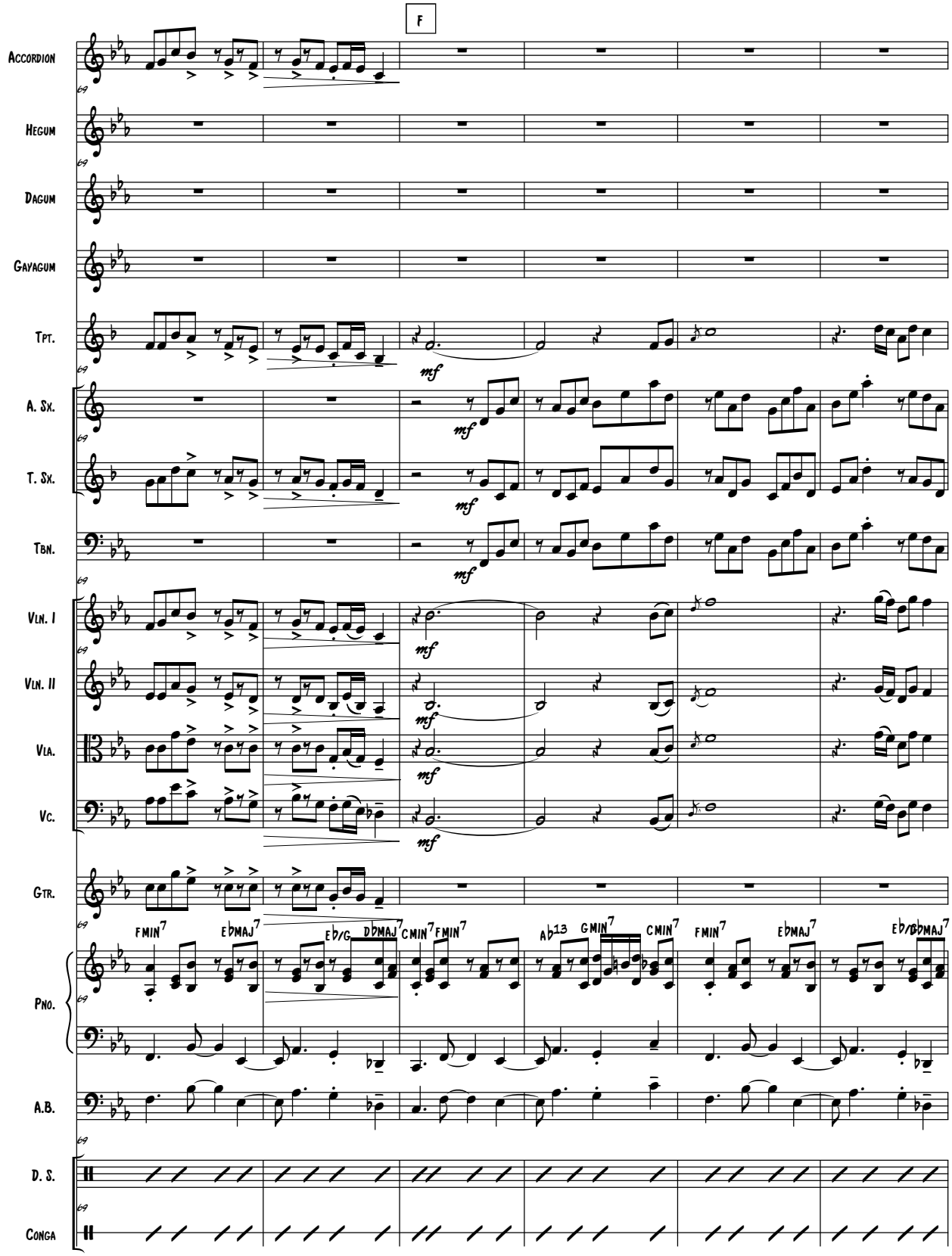

D
Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
mf
Latin Groove based on Modifed 3:2 Clave
Latin Groove based on modified 3:2 Clave
sim.
Cmin7 Fmin7
Ab13 Gmin7
Cmin7 Fmin7
Ebmaj7
Eb/G Dbmaj7
Cmin7 Fmin7
Abmaj7 Gmin7
Cmin7

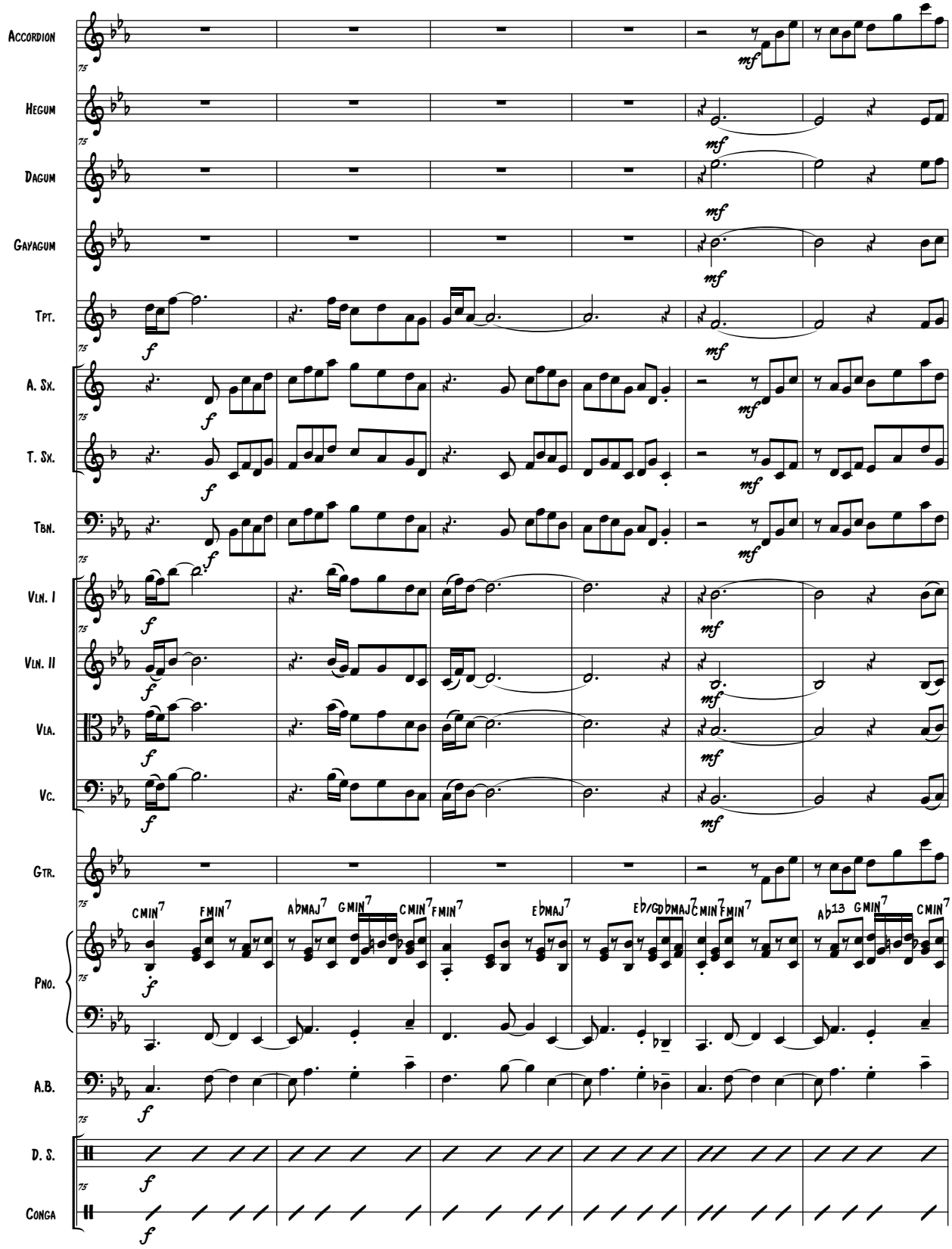

Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
mf
Fmin7
Eb maj7
Eb/G Db maj7
Cmin7
Fmin7
Ab13
Gmin7
Cmin7
Fmin7
Eb maj7
Eb/G Db maj7

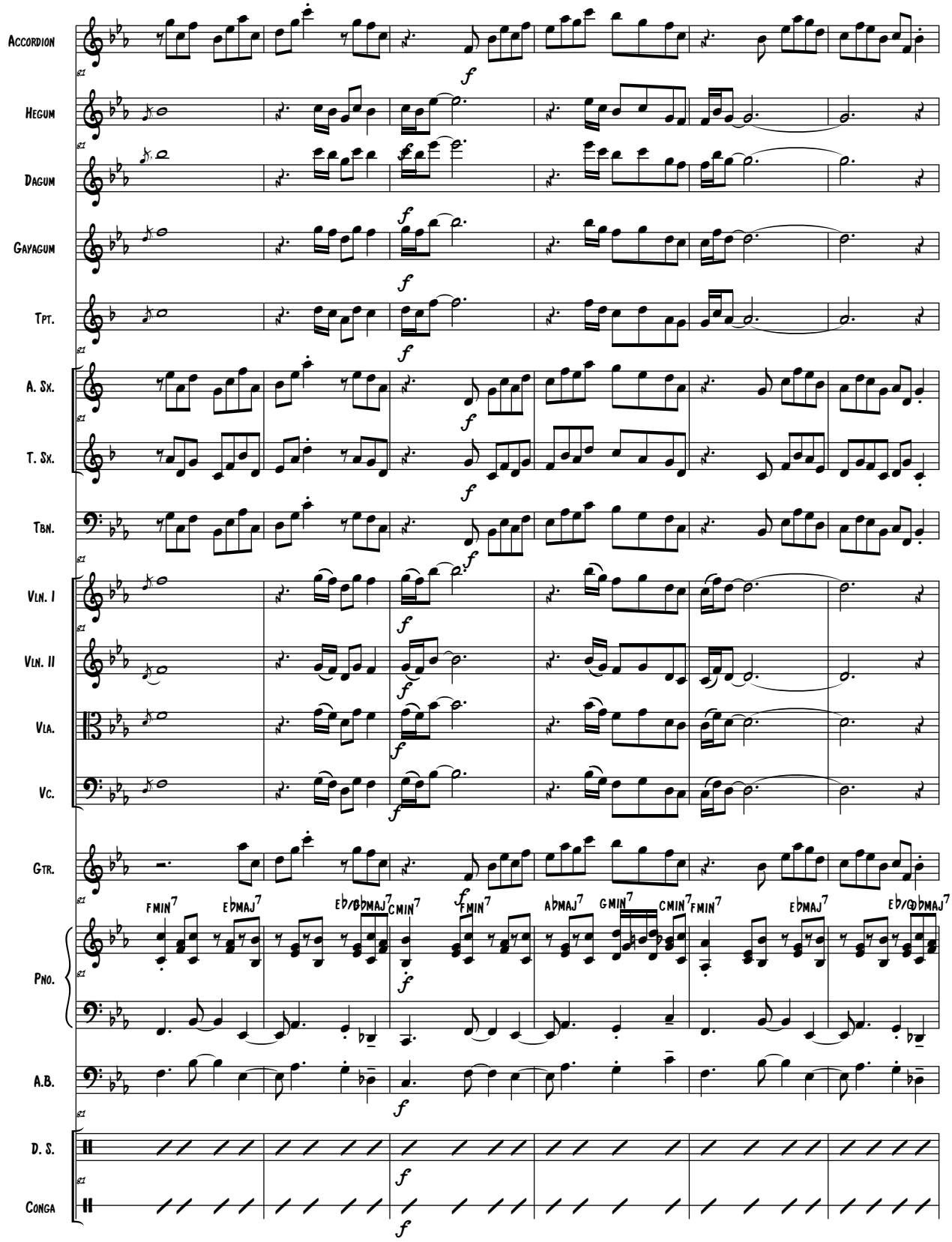

E
Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
f
Cmin7
Fmin7
AbMaj7
Gmin7
Ebmaj7
Eb/GbMaj7

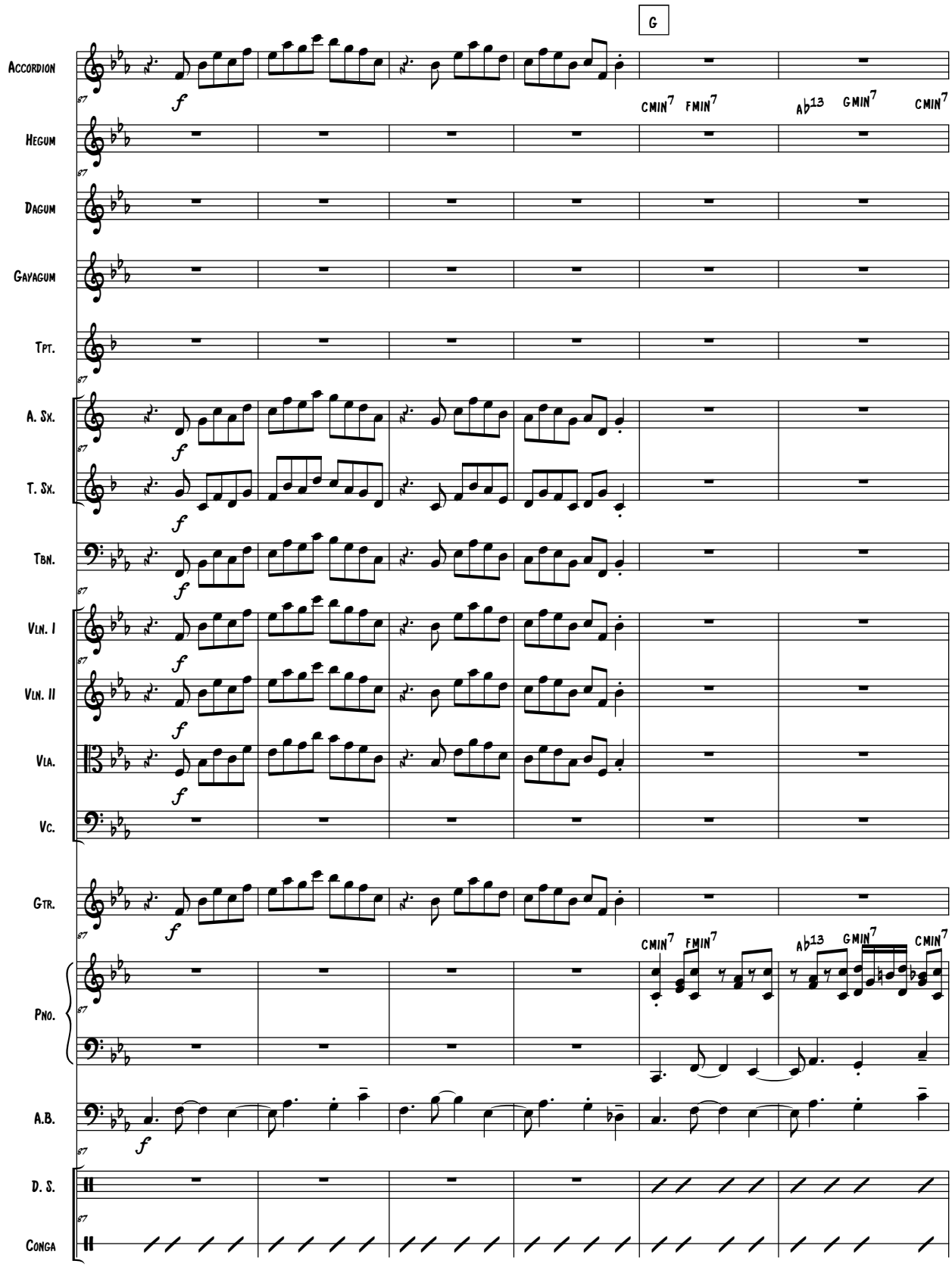

Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
57
FMIN7
EbMAJ7
GMIN7
Db7(13)
CMIN7
FMIN7
Ab13
GMIN7
CMIN7
FMIN7
EbMAJ7
Eb/G
DbMAJ7

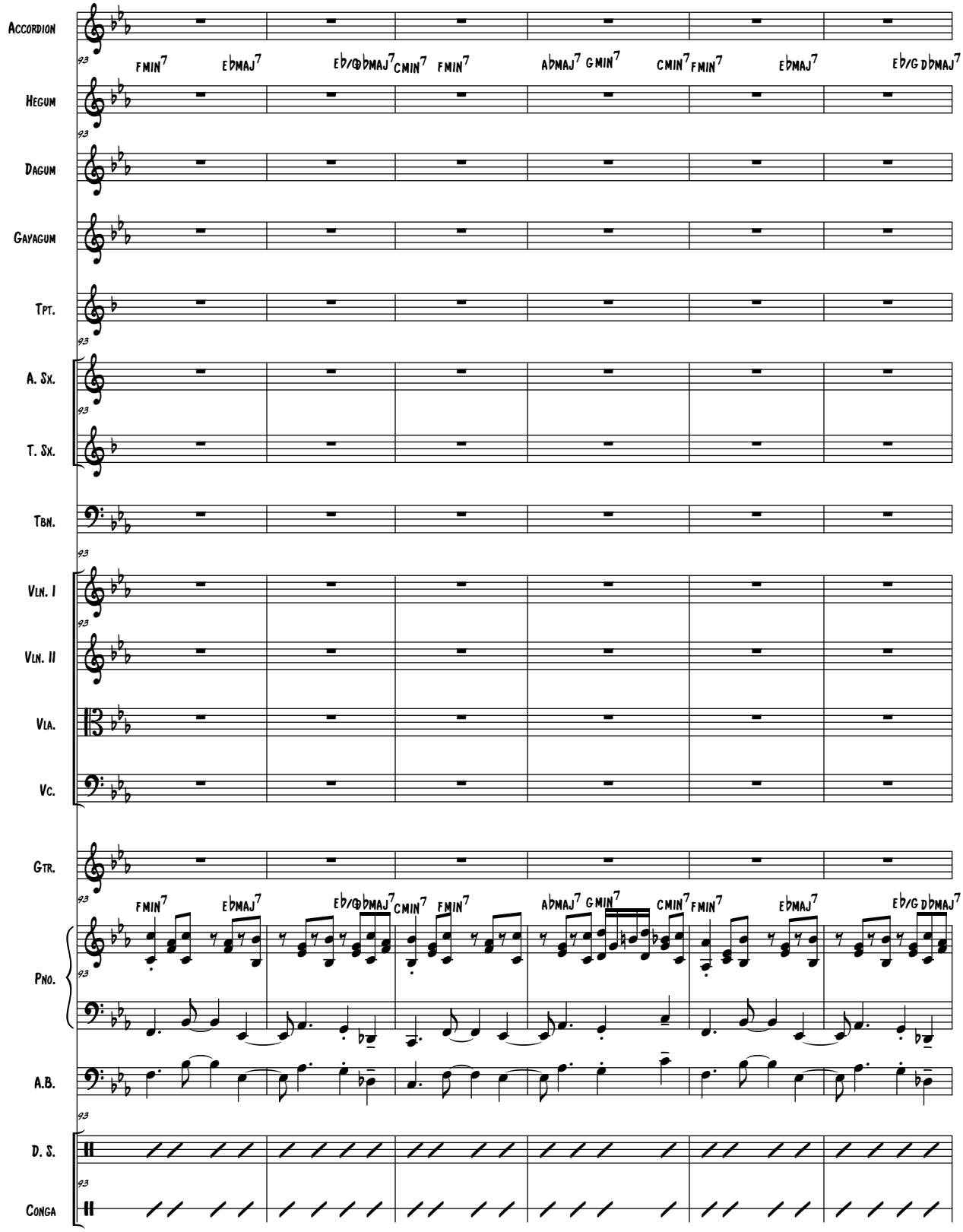

Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
f
CMIN7 FMIN7
AbMAJ7 GMIN7 CMIN7
FMIN7
EbMAJ7
GMIN7 Bb7(13)
CMIN7 FMIN7
Ab13 GMIN7 CMIN7

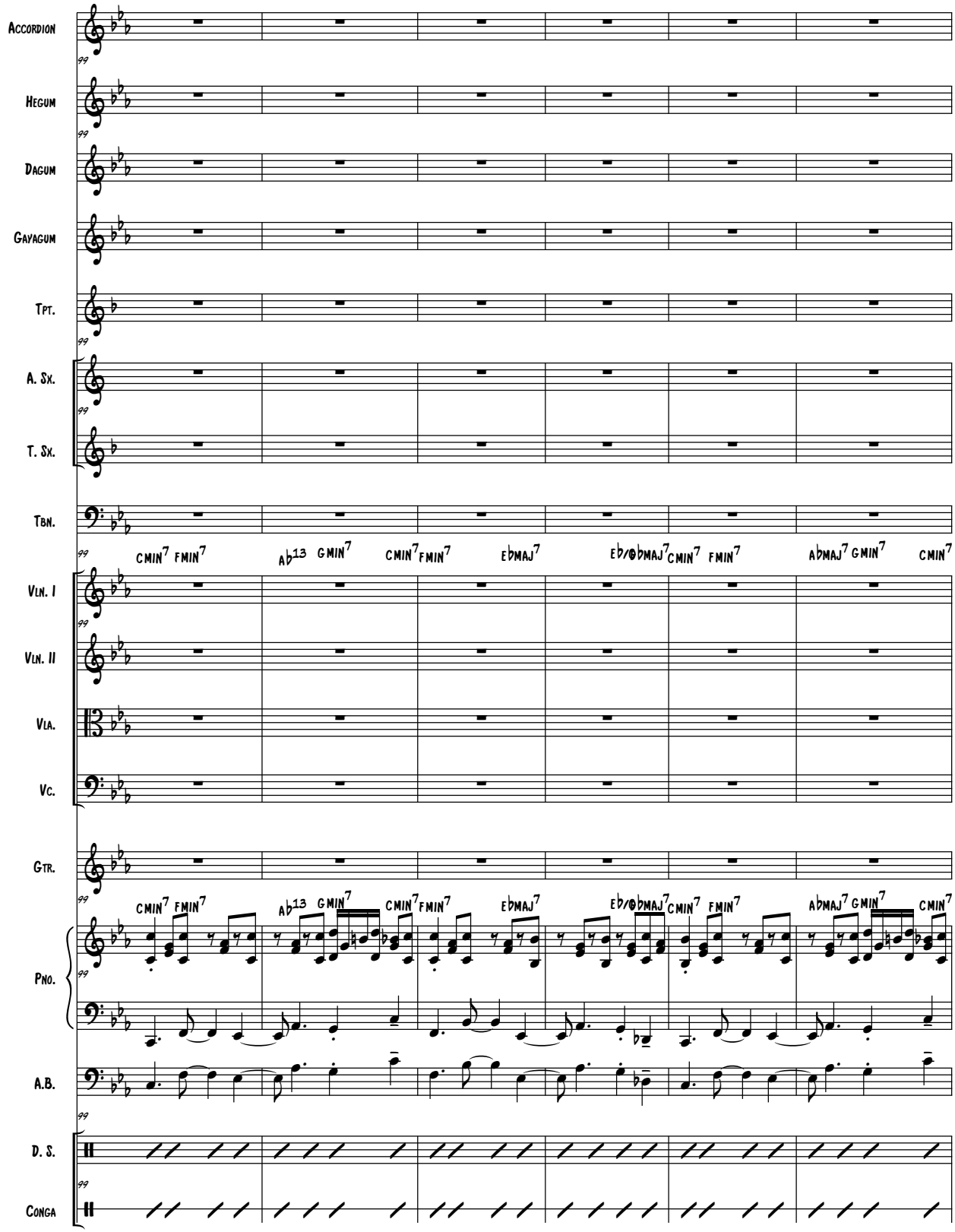

F
Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
mf
FMIN7
EbMAJ7
Eb/G
DbMAJ7
CMIN7
FMIN7
Ab13
GMIN7
CMIN7
FMIN7
EbMAJ7
Eb/GbMAJ7

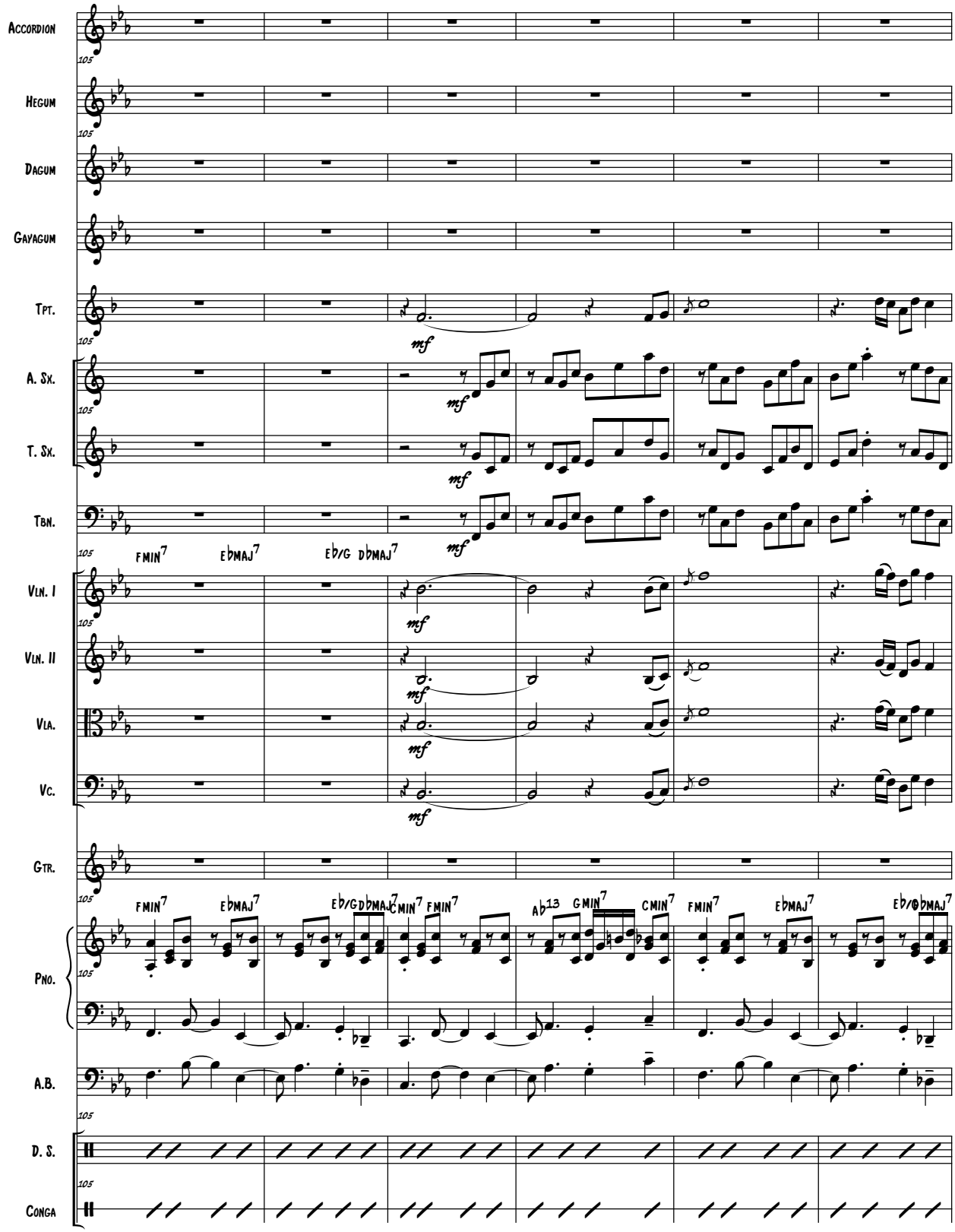

Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
Cmin7
Fmin7
A♭maj7
Gmin7
Cmin7
Fmin7
E♭maj7
E♭/G
D♭maj7
Cmin7
Fmin7
A♭13
Gmin7
Cmin7

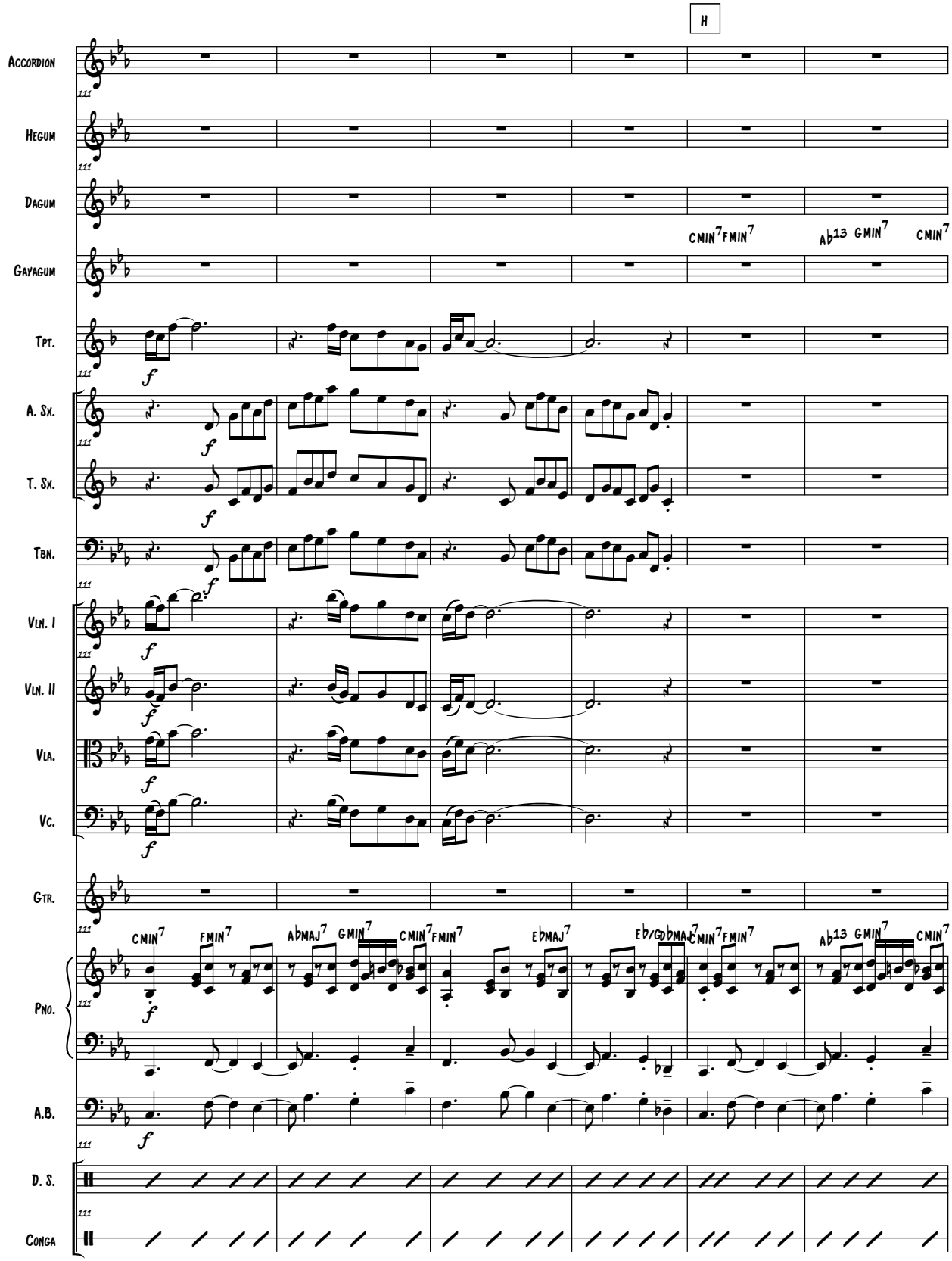

Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
FMIN7
EbMAJ7
Eb/GbMAJ7
CMIN7
FMIN7
AbMAJ7
GMIN7
CMIN7
FMIN7
EbMAJ7
Eb/GbMAJ7

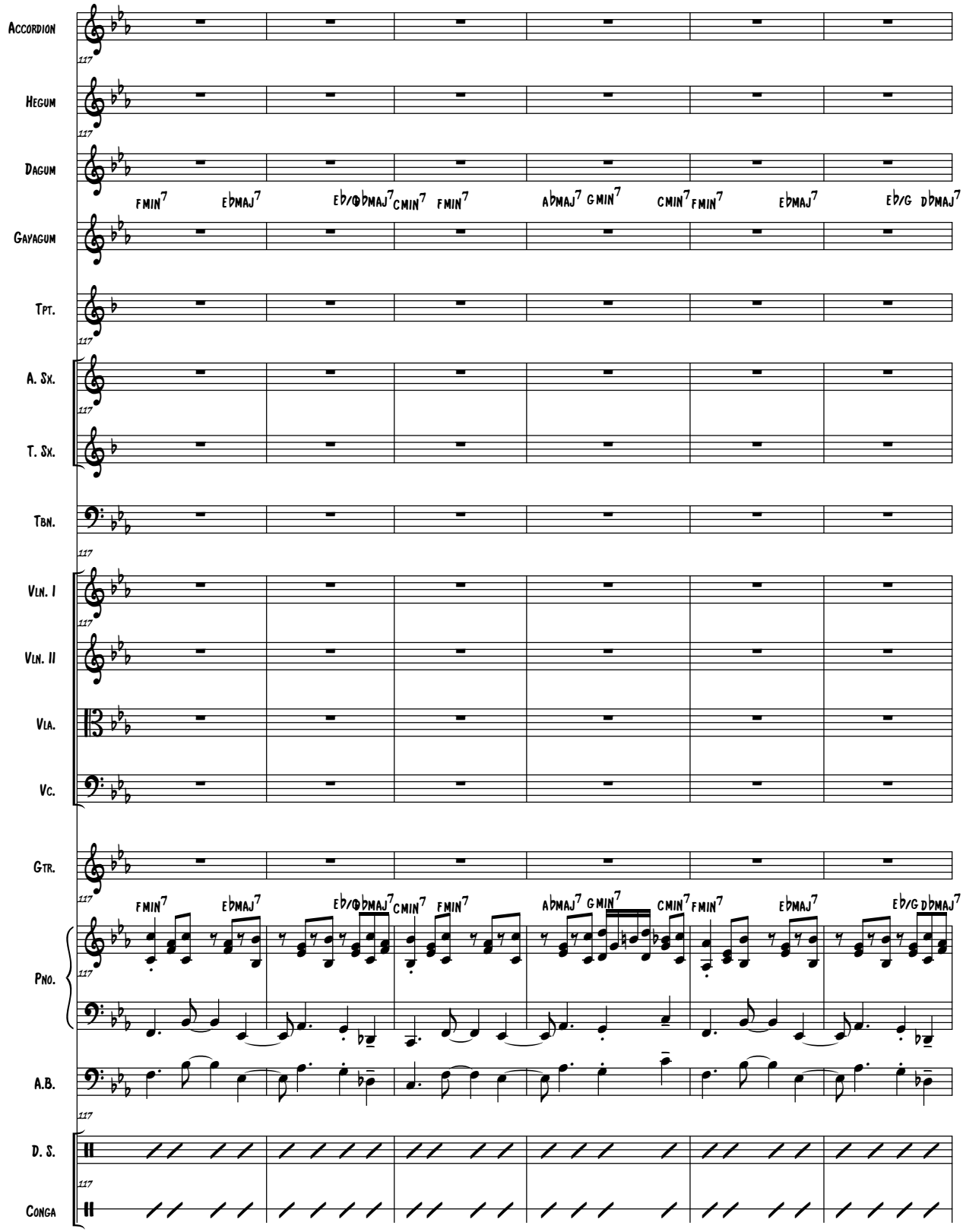

G
Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
f
Cmin7 Fmin7
Ab13 Gmin7 Cmin7

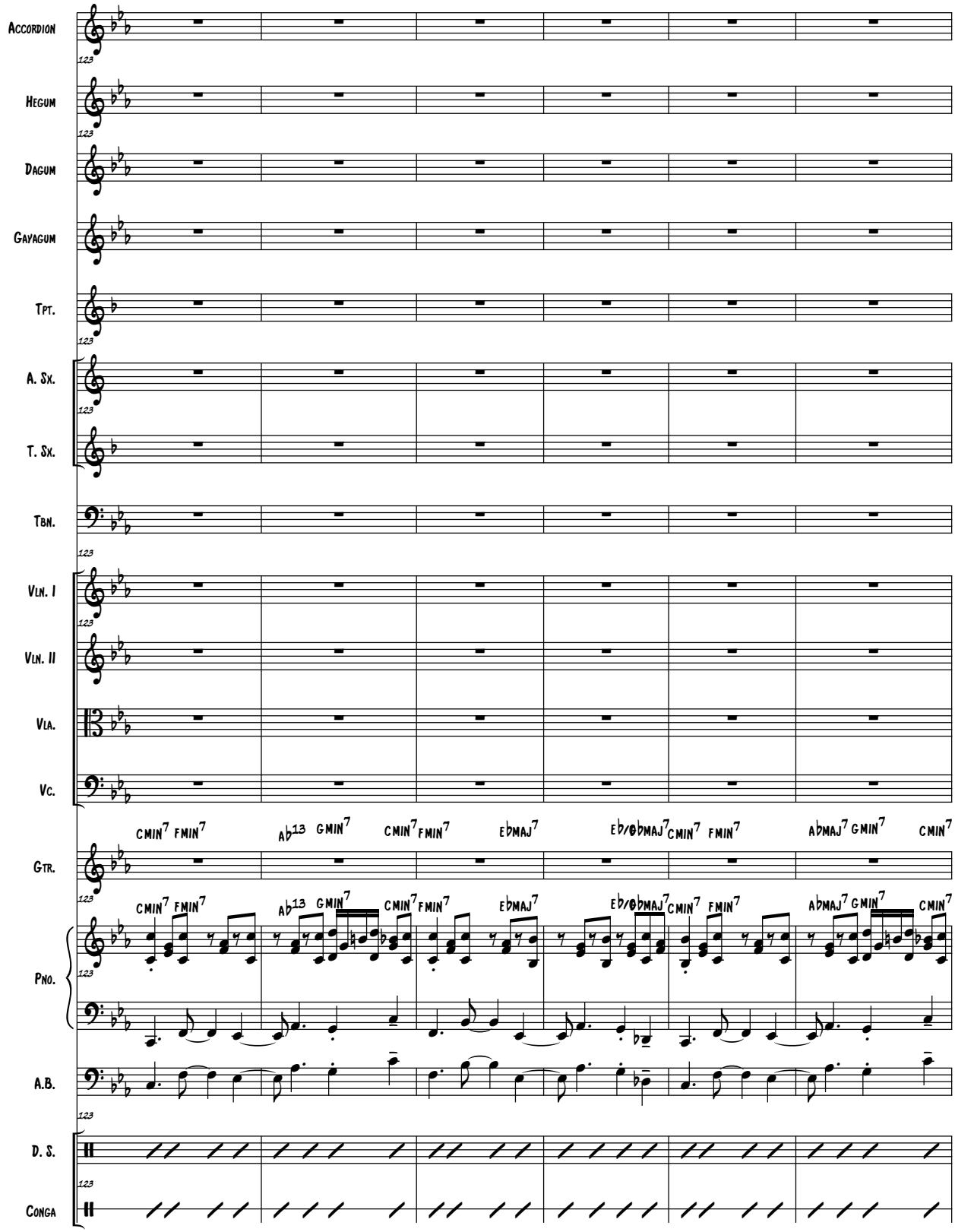

Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
FMIN7 EbMAJ7 Eb/GbMAJ7 CMIN7 FMIN7 AbMAJ7 GMIN7 CMIN7 FMIN7 EbMAJ7 Eb/G DbMAJ7

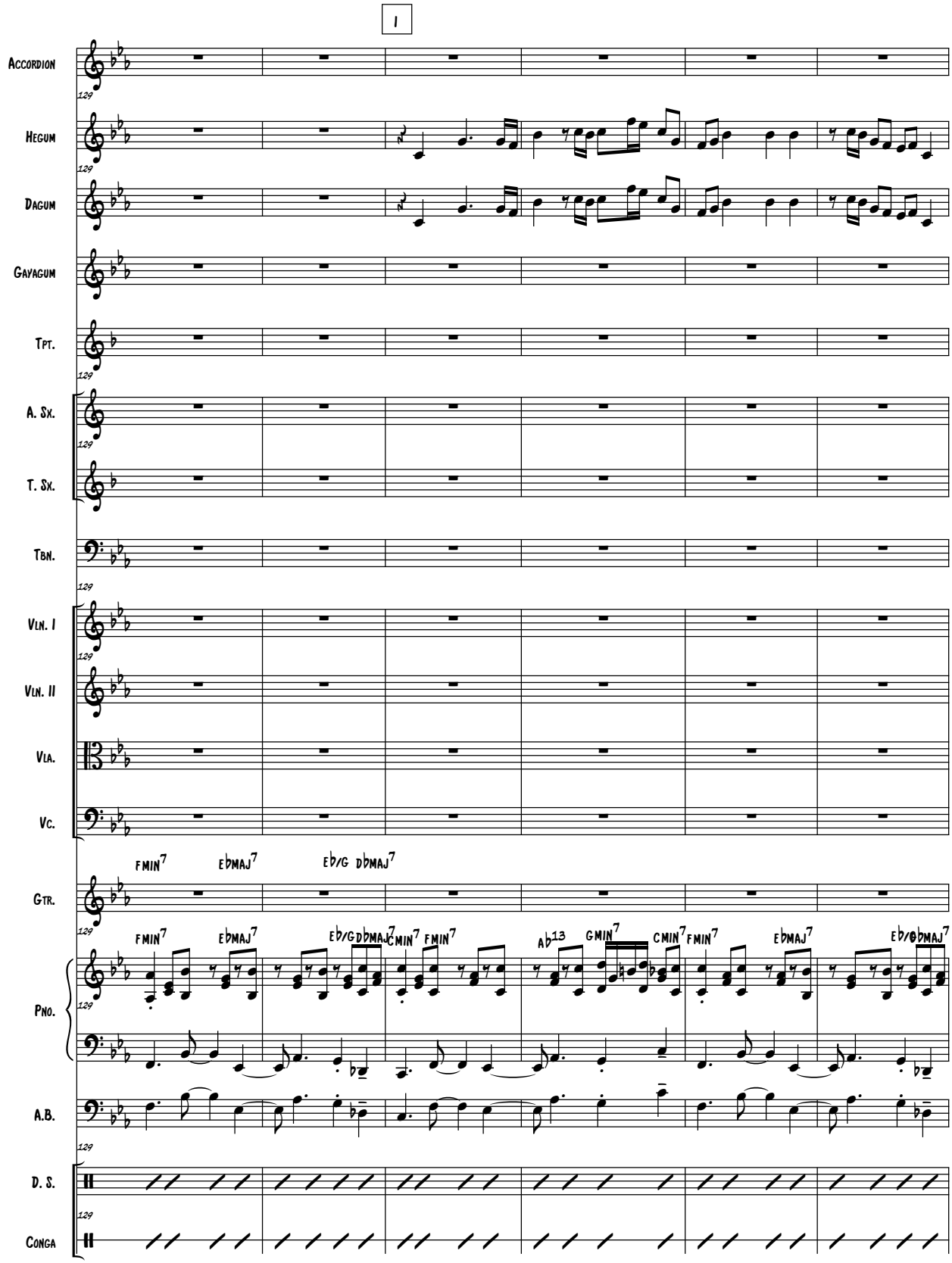

Accordion
Hegum
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
Cmin7 Fmin7
Ab13 Gmin7
Cmin7 Fmin7
Ebmaj7
Eb/Bbmaj7
Cmin7 Fmin7
Abmaj7 Gmin7
Cmin7

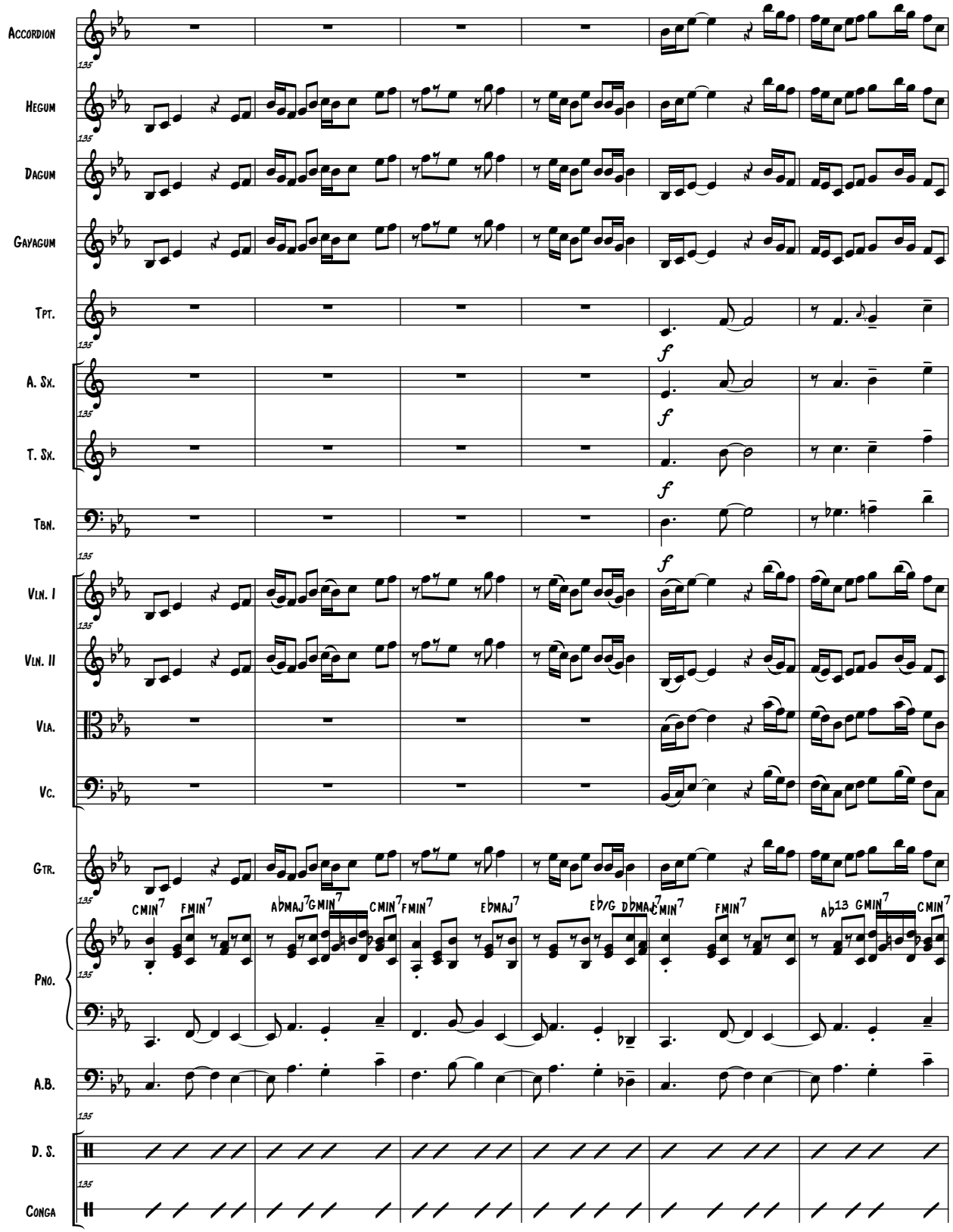

Accordion
Hegum
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
105
mf
Fmin7
Ebmaj7
Eb/G
Dbmaj7
Cmin7
Ab13
Gmin7
Eb/Bbmaj7


H
Accordion
Hegum
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
Cmin7 Fmin7
Ab13 Gmin7 Cmin7
f


Accordion
Hegum
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
117
Fmin7 Ebmaj7 Eb/Dbmaj7 Cmin7 Fmin7 Abmaj7 Gmin7 Cmin7 Fmin7 Ebmaj7 Eb/G Dbmaj7


Accordion
Hegum
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
Cmin7 Fmin7
Ab13 Gmin7
Cmin7 Fmin7
Ebmaj7
Eb/Bbmaj7
Cmin7 Fmin7
Abmaj7 Gmin7
Cmin7


1
Accordion
Hegum
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
129
Fmin7
Ebmaj7
Eb/G Dbmaj7
Cmin7
Ab13
Gmin7
Eb/Bbmaj7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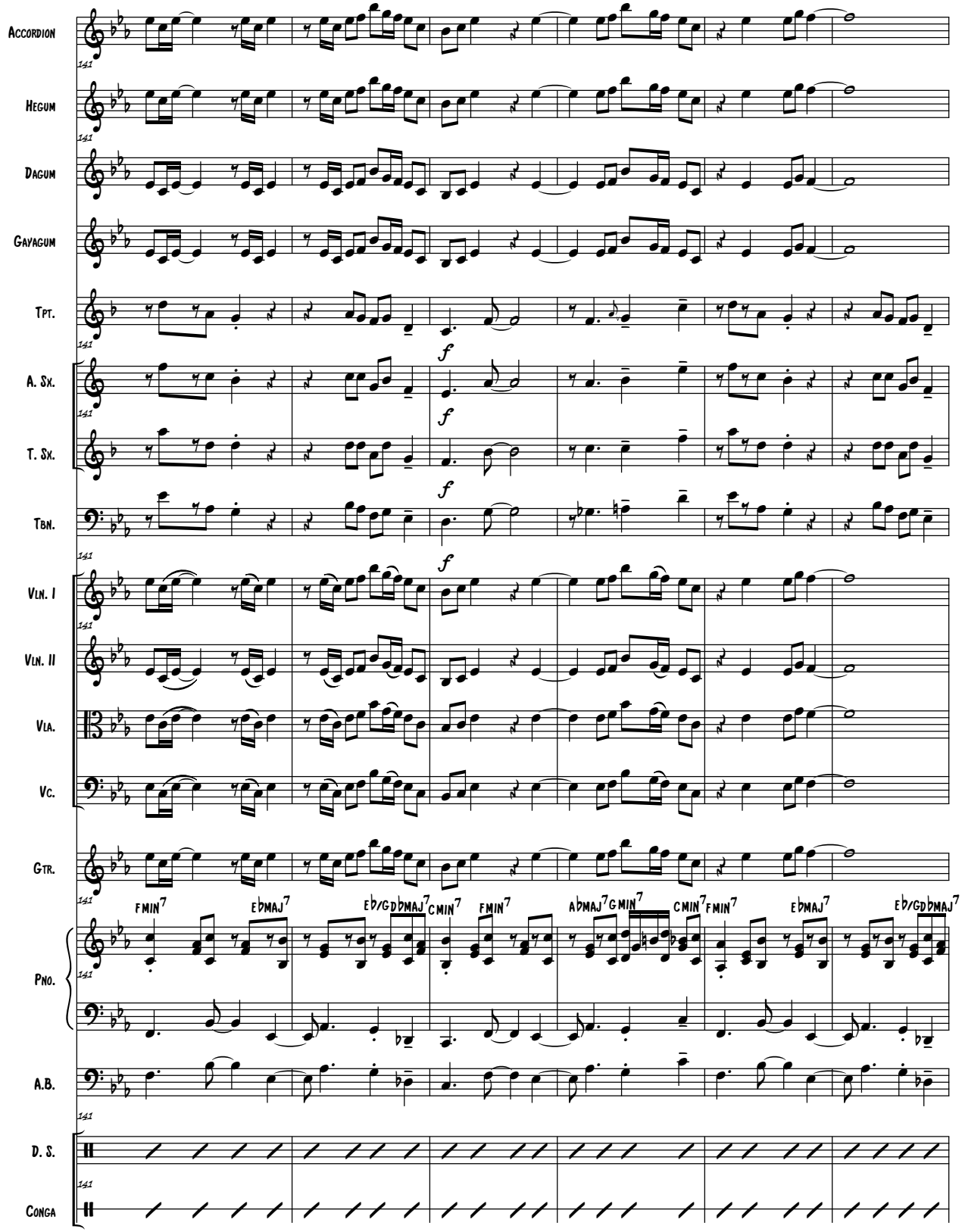
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
135
f
CMIN7
FMIN7
AbMAJ7
GMIN7
EbMAJ7
Eb/G
DbMAJ7
Ab13


Accordion
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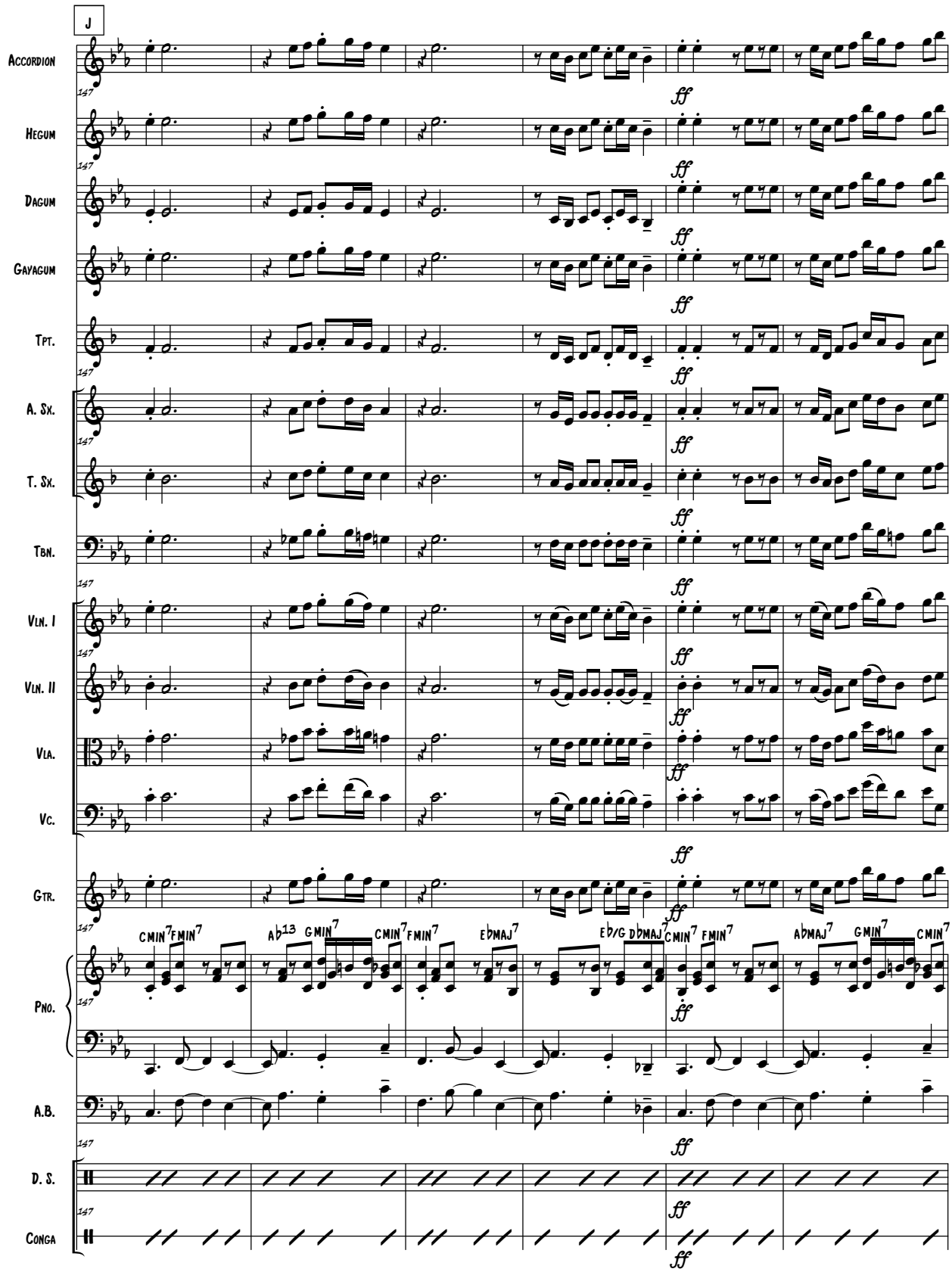
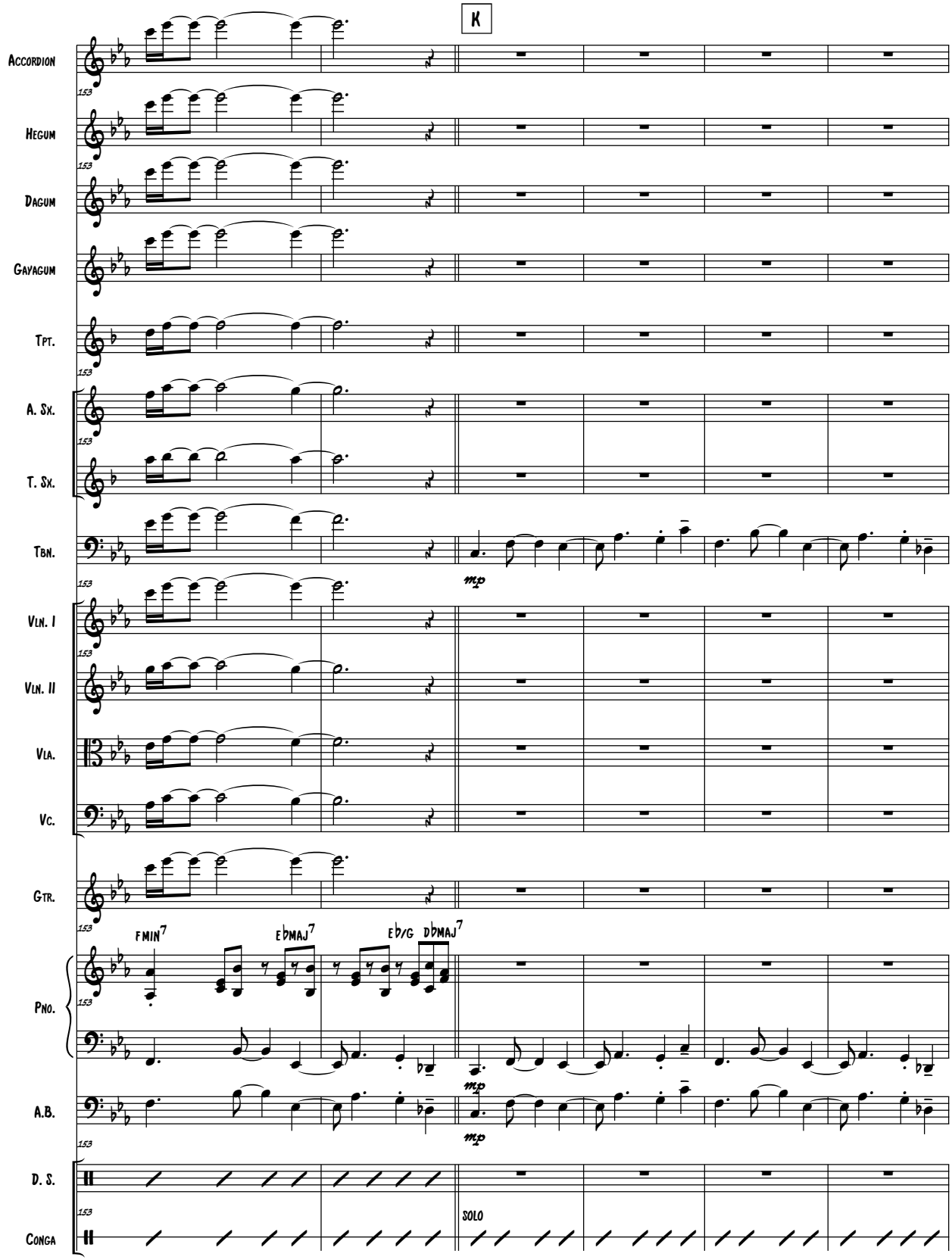
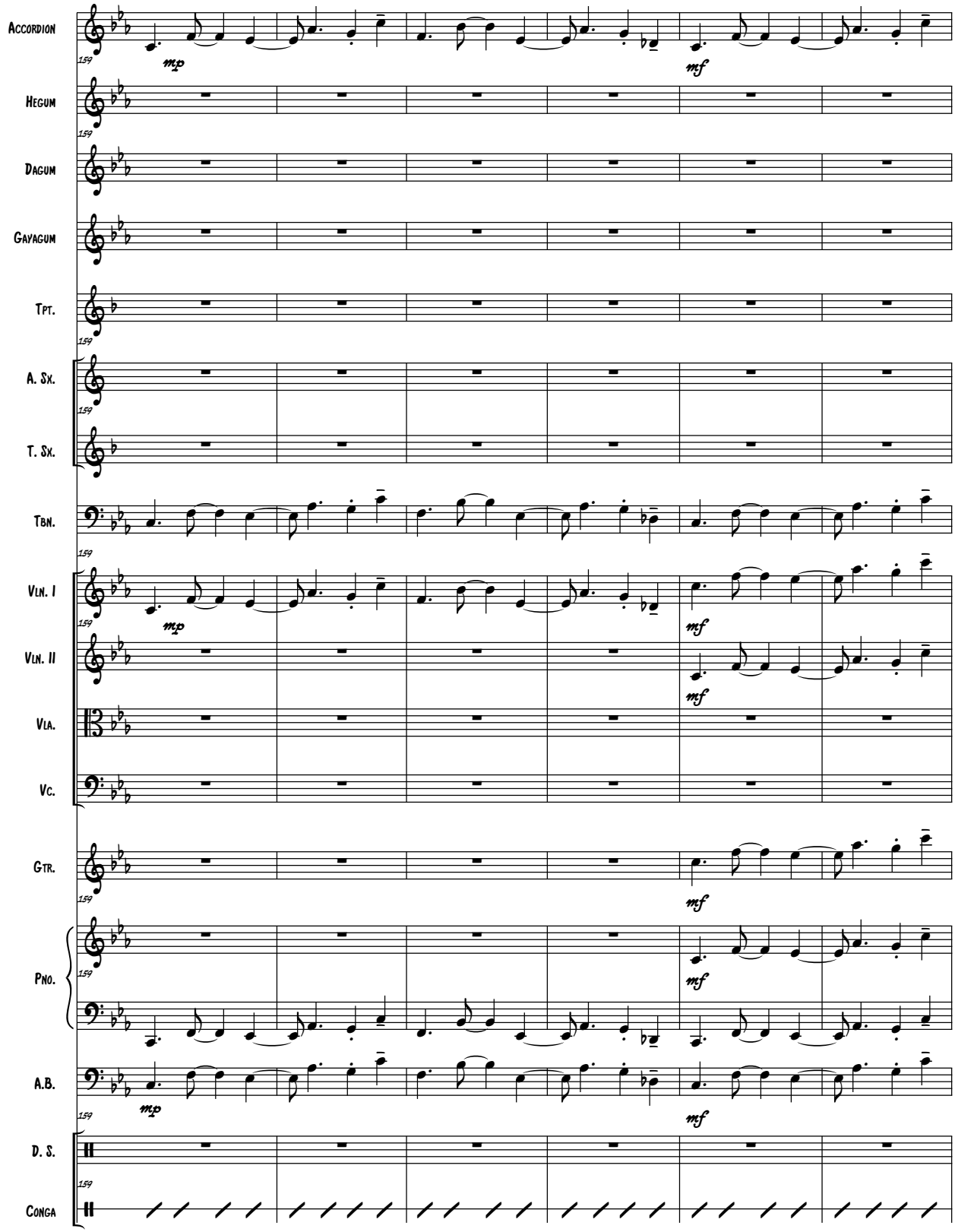
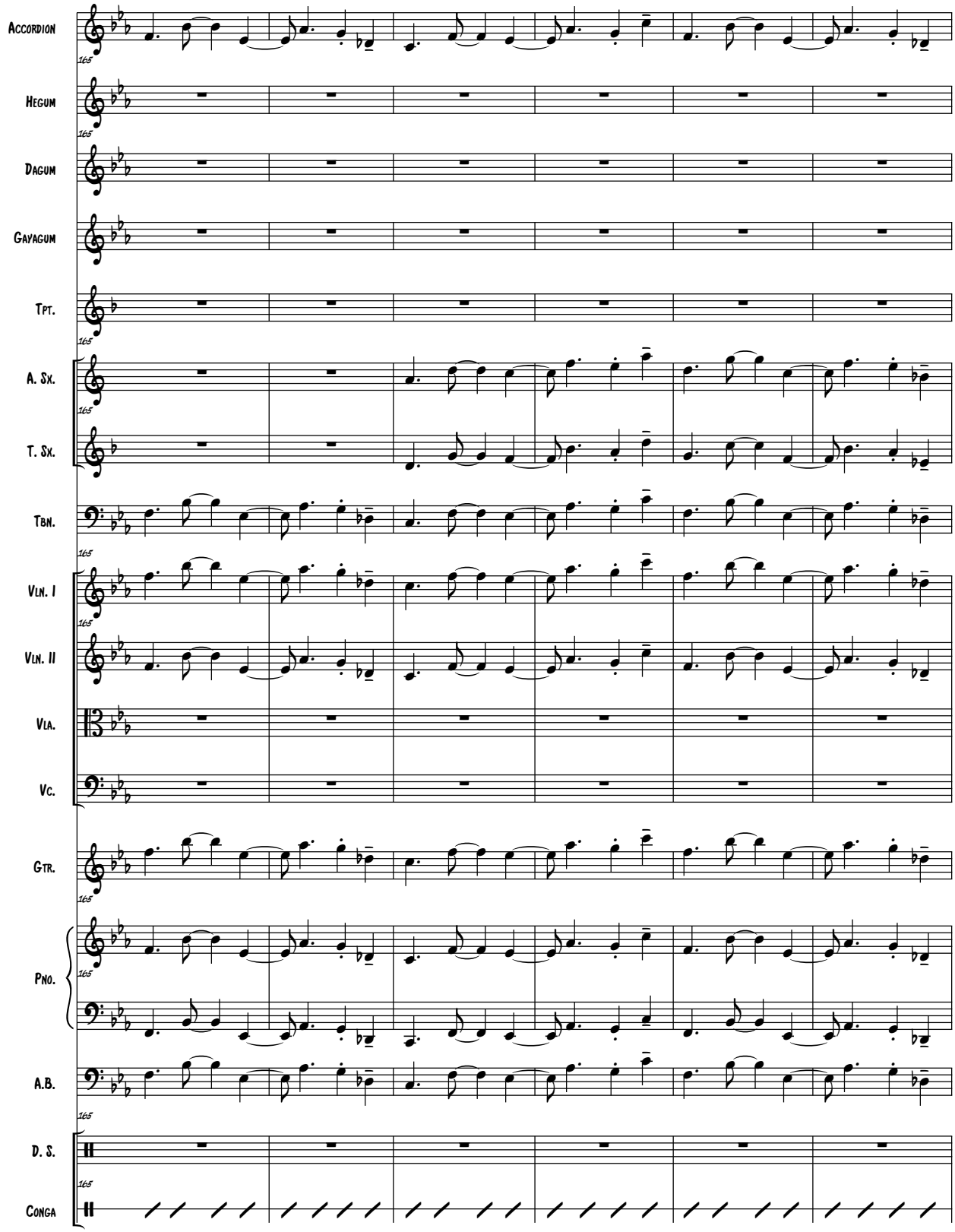
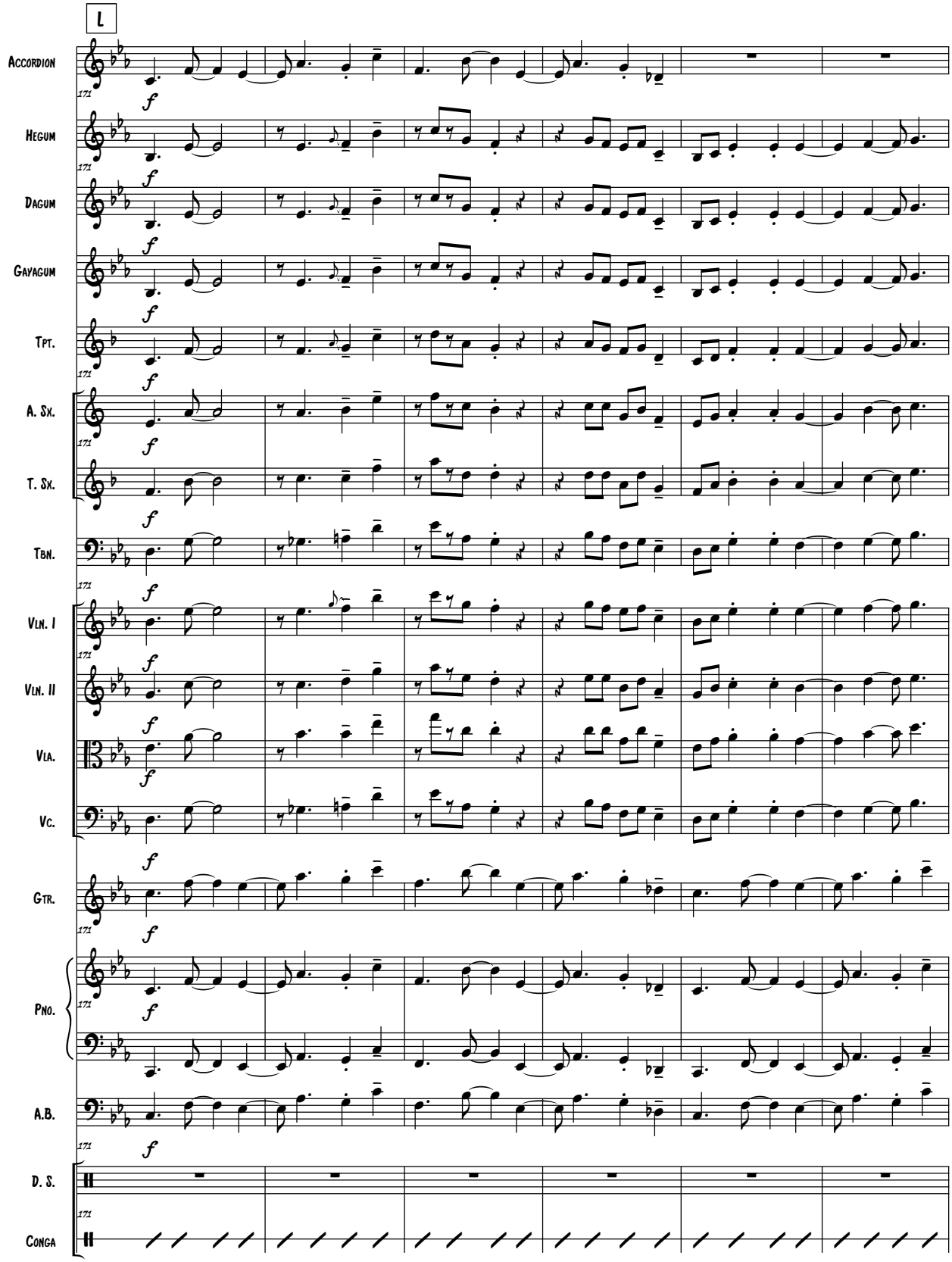
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
f
Fmin7
Ebmaj7
Eb/GDbmaj7
Cmin7
Fmin7
Abmaj7Gmin7
Cmin7
Fmin7
Ebmaj7
Eb/GDbmaj7

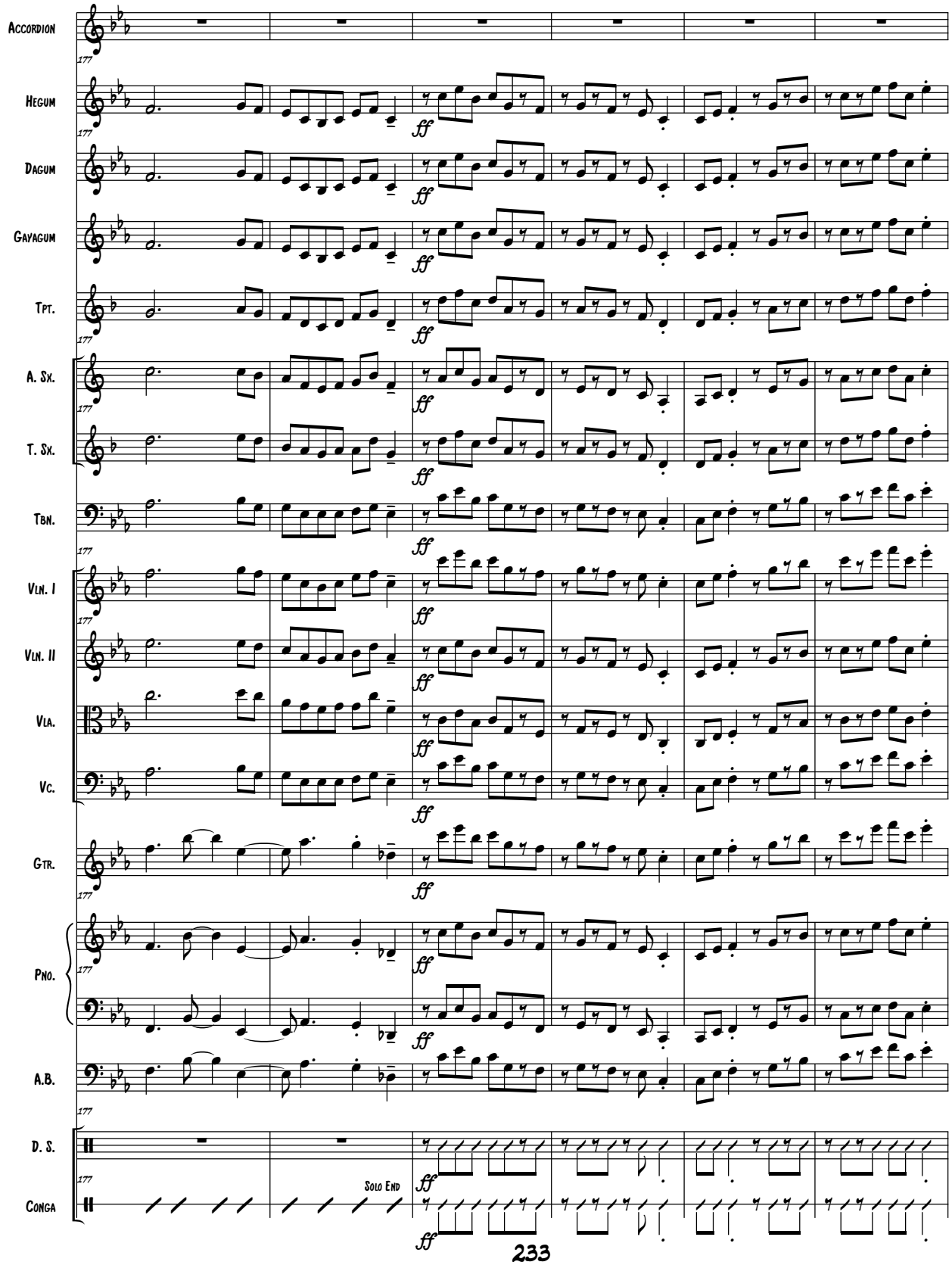

J
Accordion
Hegum
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
147
ff
Cmin7 Fmin7
Ab13 Gmin7 Cmin7 Fmin7
Ebmaj7
Eb/G Dbmaj7 Cmin7 Fmin7
Abmaj7 Gmin7 Cmin7

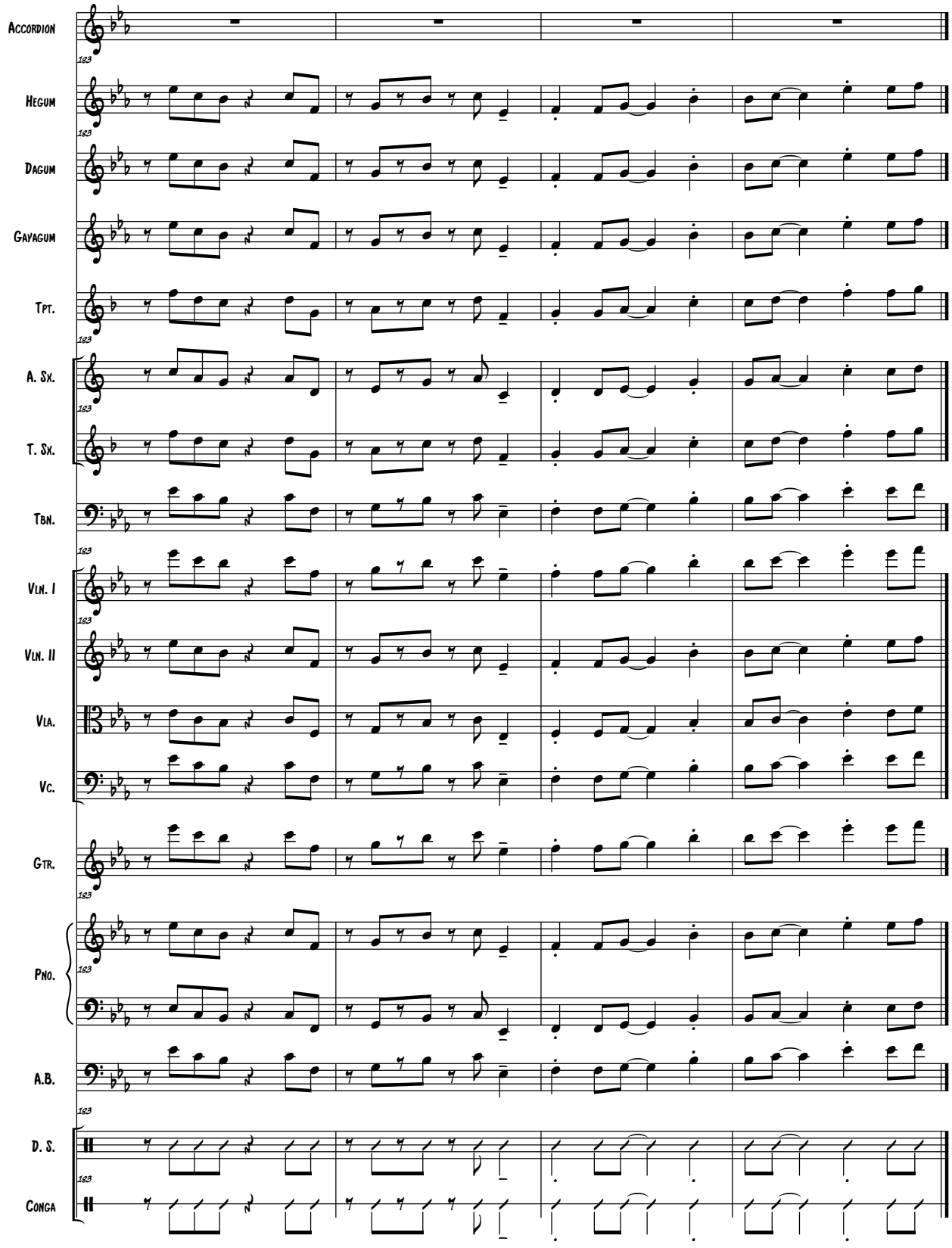

K
Accordion
Hegum
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
153
mp
FMIN7
EbMAJ7
Eb/G
DbMAJ7
SOLO


Accordion
Hegum
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
159
mp
mf


Accordion
Hegum
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga


L
Accordion
Hegum
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga


Accordion
Hegum
Dagum
Gavagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga
177
ff
Solo End


Accordion
Hegum
Dagum
Gayagum
Tpt.
A. Sx.
T. Sx.
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Gtr.
Pno.
A.B.
D. S.
Conga

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